

# THE LANCET

## Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1007.

LONDON, SATURDAY, FEBRUARY 13, 1847.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazine. Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France (JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.) and other Countries, the postage in addition.

### SURVEYING, UNIVERSITY COLLEGE, LONDON.

During the months of February, March, April and May, Mr. HARMAN LEWIS, M.A., Professor of Civil Engineering, will conduct an Elementary Course of THEORETICAL and PRACTICAL SURVEYING, with Field Practice, Tuesday, Seven to Eight; Thursday, Seven to Nine.—Field Practice at times to be fixed at Meetings of the Class. Fee for Students attending the Class of Engineering, 5s.; for others 6s. The Course will commence on Tuesday, February 16.

CIVIL ENGINEERING.—Professor Lewis's Course commenced on the 1st inst.

HENRY MALDEN, Dean of Faculty of Arts.  
CHAS. C. ATKINSON, Secretary to the Council.  
Feb. 6, 1847.

ROYAL ACADEMY OF ARTS, Trafalgar-square.  
NOTICE IS HEREBY GIVEN to the Members and Students, that SIR RICHARD WESTMACOTT, R.A., the Professor of Sculpture, will deliver his FIRST LECTURE on MONDAY EVENING NEXT, the 15th inst., at Eight o'clock, and his succeeding Lectures on the five following Mondays.

NOTICE IS ALSO HEREBY GIVEN, that the FIRST LECTURE of HENRY HOWARD, Esq., R.A., the Professor of Painting, will be read by the Librarian on THURSDAY EVENING NEXT, the 18th inst., at Eight o'clock, and his succeeding Lectures on the five following Thursdays.

JOHN PRESCOTT KNIGHT, R.A. Dep. Sec.

### THE SOCIETY OF BRITISH ARTISTS.

The Members of this Society beg to announce that Her Majesty's Charter, Incorporating the Society, has now passed the Great Seal. In making this gratifying announcement, the Society desire to return their unfeigned thanks, as well to their British Artists as to those liberal and distinguished Patrons of the Arts, who, by their signatures to the Memorial, and other acts of co-operation and assistance, so eminently contributed to this successful result.

E. G. FLIGHT, Solicitor to the Society.  
Suffolk-street, Pall Mall East, 11th February, 1847.

### ART-UNION OF LONDON; Incorporated by Royal Charter.

President.—H.R.H. the DUKE OF CAMBRIDGE.  
The list for the current year is now open. Subscribers will receive for each guinea paid, besides the chance of obtaining a work of Art at the distribution, a pair of prints, the 'Last Embrace,' and the 'Nepositan Wedding,' engraved by Mr. Charles Holme, and Mr. F. A. Heath, respectively, from one of the cartoons submitted in competition for the premium of 500*l.* offered by the Society for an historical picture.

4, Trafalgar-square, Jan. 1, 1847. GEORGE GODWIN, Hon. Sec.  
LEWIS POCOCK, Sec.

### SOCIETY OF ARTS.

H.R.H. PRINCE ALBERT, D.C.L. F.R.S. &c.  
1. PREMIUMS for Works of Art in DECORATIVE ART and MANUFACTURES, to be delivered on or before the 5th of May 1847.—A List of the subjects for which Premiums, amounting to 100 Guineas, with 50 Medals are offered, will be sent by Post to all persons who furnish their Names to the Society's House, John-street, Adelphi, London.

2. AN EXHIBITION of Select Specimens of RECENT BRITISH MANUFACTURES is about to be opened in the Society's House. Cards of free admission may be obtained from Members, or the Secretary.

3. A NATIONAL GALLERY OF BRITISH ART, to be formed by public voluntary contribution. Details of this plan may be had on application as above directed. The EXHIBITION OF PICTURES in aid of this object will take place in June.

### SOCIETY OF ARTS, ADELPHI.

ON WEDNESDAY Evening, February 17th, 1847, THOMAS WEBSTER, Esq. in the chair, the following communications will be made:

1. 'On the Art of Photography,' by A. CLAUDET, Esq. The communication will be illustrated by numerous specimens.

2. 'On Mechanical Carving,' illustrated by specimens from the works of Messrs. Taylor & Jordan, by Mr. JORDAN.

### THE LEARNED SOCIETIES AND PRINTING CLUBS OF THE UNITED KINGDOM, Metropolitan and Provincial.

Secretaries who have not received copies of a Circular on this subject are requested to forward their names, without delay, to the Rev. A. Hume, L.L.D., Liverpool.

### HANSARD KNOLLYS SOCIETY.

For the Publication of the Works of Early English and other Baptist Authors.  
Subscription 10*l.* 6*s.* 6*d.* yearly, due in advance, on the 1st January. Subscribers for 1847 are informed that the first issue for the year will be a LITERAL REPRINT OF THE FIRST EDITION OF JOHN BUNYAN'S CELEBRATED ALLEGORY, 'THE PILGRIM'S PROGRESS.' By the kind permission of the Society, the unique copy of the first edition, the Council is enabled to present this literary curiosity to the subscribers. There will be added, a collation of every accessible edition published in the author's lifetime, a reprint of the spurious third part, and a scarce unknown tract, attributed to Bunyan, with a bibliographical notice of the work, and of early English Allegories, by George Orme, Esq. The Works of Blackwood, John Cane, Roger Williams, or Collier, will follow as circumstances will allow.

The two volumes issued for the first half guinea subscription may be obtained, for the present, on the original terms. They are—

1. Tracts on Liberty of Conscience and Persecution, 1614–1691, with an Historical Introduction by Edward Bean Underhill (580 pages).

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A LECTURE ON PHONOGRAPHY will be delivered by Mr. Benn Pittman, at the Phonographic Institution, on Wednesday Evening next, Feb. 17, at 8 o'clock. Admission, by card only, to be obtained gratuitously at the Institution, and at the Phonetic Depot, Queen's Head-passage, Paternoster-row.

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Agricultural Society of England  
Agricultural statistics  
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a kitchen-garden  
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Broad, wheaten, substitutes for  
Broad, beet-root  
Broad, carrot, by Mr. F. Nash,  
Ludlow  
Brewing with sugar  
Bucksheat, by Mr. Hewitt Davis,  
London  
Bullfinches  
Calendar, horticultural  
Carrot bread  
City farm, chronicles of  
Debenham Farmers' Club—  
tenants' rights  
Estimating, cost of  
Fruitful a morass  
Grazing Act  
Horticultural Society  
Farming, art and business  
Food, Swede tops as  
Fossils, small model, by Mr. I.  
J. Snow  
Gardeners' Benevolent Institu-  
tion  
Guano and gypsum as manure,  
by Mr. G. Kirk, Kingswood,  
Surrey  
Heating pest fuel for  
Heating, lime-kiln stoves for  
Hops, new manure for  
Horticultural Society's reading-  
room  
Huxtable's (Mr.), statement at  
staminate  
Ireland and the potato crop  
Irish Amelioration Society  
Italian rye grass, by Mr. Haller  
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SATURDAY, LONDON, FEBRUARY 13, 1847.

REVIEWS

*The Life and Correspondence of the Right Hon. Henry Addington, first Viscount Sidmouth.* By the Hon. George Pellew, D.D., Dean of Norwich. 3 vols. Murray.

It has often occurred to us that a history of the administrations that have successively swayed the interests of this country in recent times would be a most valuable accession to our literature. Such a work would enable us to trace more distinctly than is now possible the progress of public opinion;—which is, after all, the grand moving spring of government. It must, besides, be most natural and instructive to contemplate the affairs of the nation, at any given period, in connexion with the proceedings of those whose hands actually held the reins of power. It appears to us that ordinary readers have very imperfect and confused ideas respecting those changes of ministry which form the natural epochs and divisions of our modern history. Still less do they know of the causes of those fluctuations, an inquiry into which would bring them to an accurate acquaintance with the condition of the people at large. The materials for such a work are abundant—and continually on the increase. Meantime, we welcome the appearance of such volumes as those now before us.

The correspondence of official personages, and especially of such as have held the honours of the premiership, must prove, in future years, of incalculable value to the historical student. Of this important class are the Letters of Lord Sidmouth;—which, under any manner of editorship, would have commanded a place in each well-furnished library. Here, they are brought before the public by careful—we had almost added, impartial—hands; and rendered complete and intelligible by links of narrative judiciously interspersed,—and so brief as to give us all the benefits without the egotism of an autobiography.

If, however, we attach importance to this publication, it is not from any very exalted opinion of Lord Sidmouth's abilities. Assuredly, he was not a statesman of the first class; nor have any of his friends, as far as we know, set up such a claim on his behalf. He is seen, besides, to disadvantage in contrast with Pitt, whom he succeeded in office. There are many illustrious reputations that would have been less if, like Sidmouth, their owners had moved amongst the grander luminaries of that brilliant age. The successor of Pitt must have had no small merit to preserve his government from seeming contemptible,—especially in that critical and important period, when natural disaffection and external hostility combined to throw difficulties in the way of the minister. Mr. Addington came into office at a time when England was engaged, almost single-handed, in her contest with France—when Napoleon was concentrating all his strength for his projected invasion—and when the enormous expenditure of former years had laid upon the people a pressure of taxation which surrounded the minister with accumulated financial embarrassments. Yet, to say nothing of his success in carrying out the measures of his predecessor, before the close of his first year of office “suddenly all Europe was astounded by the intelligence that preliminaries of peace had been signed in London, by Lord Hawkesbury and M. Otto, on the 1st October.” Subsequent events proved that a permanent peace was still far distant; but the fact is mentioned to show that Mr. Addington's ministry was not merely respectable—but that, under the most

adverse circumstances, it achieved for itself some considerable renown.

After all, however, it may seem surprising that a man not of the very highest order of talent should attain to such official eminence; and we naturally desire to look a little more minutely at the circumstances which led to Lord Sidmouth's elevation. For this purpose, it will be necessary that we should take a review of the principal points in his biography.

Henry, Viscount Sidmouth, was the son of Dr. Addington, an eminent physician of the last century—the friend and medical adviser of the elder Pitt. He was of such celebrity that, in 1788, though he had for many years before retired from practice, he was called in to consult upon the alarming malady of George III. Notwithstanding the intimacy between their fathers, Henry Addington and the younger Pitt did not come into contact till the former had completed his education and entered upon the study of the law. His introduction to the illustrious statesman diverted him from the profession to which he had been destined, into the more brilliant paths of political distinction. He became member for Devizes; and, though he seldom spoke in Parliament, distinguished himself for laborious application to business. It was then, doubtless, that he laid the foundation of that extensive and accurate acquaintance with public affairs which in his case supplied the place of genius for government. His cultivated mind, sound judgment, and integrity won for him the esteem of all parties;—so that, at the age of thirty-two years he was chosen Speaker of the House of Commons, amidst very general congratulations. On this important epoch of his life his biographer remarks:—

“His elevation to this high dignity was a striking instance of the reputation that can sometimes be obtained without any studied and public display of talent, simply by steady habits of application, by persevering attention to business, and above all, by a well-founded reputation for knowledge, temper, judgment and integrity. \* \* Ere many months had passed, both parties in the House were vying with each other in conferring substantial marks of favour upon their new President; and it was generally remarked of him, both during and subsequently to the long period that he occupied the chair, that no Speaker ever succeeded better in commanding the respect and attention of the House, or enjoyed to a larger extent its confidence and affection. ‘We were all very sorry to vote against you,’ was Sheridan's first address to him on his taking the chair. The number of congratulations that flowed in on father and son upon the happy occasion, was almost overwhelming. Lord Oxford mentions as a memorable circumstance, the compliment paid to the new Speaker by the King, who went down to the House for the special purpose of receiving him, the very first time he had been, to the joy of his subjects, upon the throne since his restoration to health. Gilpin, the preceptor of his infancy, wrote a letter in which there is one passage so characteristic of the man that it must on no account be passed over:—‘I was in some little pain at first how you could restrain the natural modesty of your disposition on so sudden an elevation to one of the most awful posts I know; but Sir John Doyley and other gentlemen gave such an account of your setting out that all apprehensions for you are now over, and I have only to regret, as a picturesque man, that such an enlightened countenance as God Almighty has given you, should be shrouded in a bush of horsehair.’ Huntingford also, his tutor at Winchester, celebrated the occasion in a manner peculiar to himself, by forwarding a long and somewhat difficult copy of Greek verses, which, as the usual business of the session was then at its height, with the trial of Warren Hastings super-added, it was rather to be hoped than expected that the Speaker should find time to interpret.”

Lord Sidmouth presided over three consecutive parliaments; and during his twelve years

of office witnessed some of the most important transactions that ever took place in that august assembly. The honour which was paid to him by his own party was scarcely more marked than that which he received from the Opposition. It was in his favour that the Speaker's salary, which had hitherto been fluctuating and uncertain, was fixed at an annual sum of 6,000*l.* Among his political opponents, Mr. Fox especially gave repeated evidences of his personal regard.—

“When one of the Speaker's children was alarmingly ill, Mr. Fox never omitted his daily inquiries at the door. And upon some occasion when he observed the Speaker resorting to the customary injunction, ‘Order! order! or I shall name names,’—he good-humouredly amused him with the following anecdote respecting two former Speakers illustrative of the mysterious expression:—Mr. Wilkes once ventured to ask Mr. Speaker Onslow what would be the consequence of his naming names? ‘The Lord in heaven only knows, sir, what the consequences would be,’ was the solemn reply! Some years afterwards, Mr. Fox himself put the same question to Sir Fletcher Norton; who carelessly answered:—‘Happen! hang me if I either know or care.’ Mr. Fox afterwards related this anecdote to the House in the debate of the 23rd of April, 1804.”

One of Lord Sidmouth's favourite anecdotes related to the memorable action of the 1st June, 1794:—

“Vice-Admiral Sir Alan, afterwards Lord Gardner, a man of undaunted bravery but of remarkable sensitive and retiring temperament, being at that time member for Plymouth, was, according to custom, to receive, through the Speaker, the honour of the thanks of the House, in his place in Parliament. On the appointed day, before the commencement of business, he entered the Speaker's private room in great agitation, and expressed his apprehensions that he should fail in properly acknowledging the honour which he was about to receive. ‘I have often been at the cannon's mouth,’ said he, ‘but hang me if I ever felt as I do now! I have not slept these three nights. Look at my tongue.’ The Speaker rang for a bottle of Madeira, and Sir Alan took a glass. After a short pause, he took a second; and then said he felt somewhat better; but when the moment of trial arrived, and one of the bravest of a gallant profession, whom no personal danger could appal, rose to reply to the Speaker, he could scarcely articulate. He was encouraged by enthusiastic cheers from all parts of the House; but after stammering out, with more than the usual amount of truth, that ‘he was overpowered by the honour that had been conferred upon him,’ and vainly attempting to add a few more words, he relinquished the idea as hopeless, and abruptly resumed his seat amidst a renewed burst of cheers.”

In one instance, Mr. Addington's conduct in the chair is open to animadversion;—in reference, namely, to the duel between Mr. Tierney and Mr. Pitt. But as Pitt's biographer has passed a just censure upon all the parties concerned, which the editor of the Correspondence before us expressly allows, it is not necessary to dwell long upon the subject. Lord Sidmouth's partiality for Mr. Pitt misled his judgment on the occasion in question. He should have insisted upon a much more satisfactory explanation of the terms which Mr. Tierney repelled as offensive:—nor is it consistent with our notions of propriety that the Speaker of the House of Commons should be cognizant of such a meeting, and assist the great statesman into the chaise which was to convey him to the spot,—himself following on horseback in time to witness the conclusion of the affair. His duty was to have prevented the occurrence. It was scarcely possible even for the opposition party to pronounce a stronger censure upon his conduct than it deserved;—and yet it does not appear that Lord Sidmouth ever considered himself in fault. So little did the gravest men, in

those days, blame themselves for the most absurd violations of law and principle which were disguised and justified by the "code of honour"!

One of the most remarkable features of the papers now under review is the clear representation which they afford of Mr. Pitt's character. He was on terms of the closest intimacy with Mr. Addington; whose services were described by the Dean of Waterford as the channel "*through which the minutest intelligence finds its way to the great reservoir of wisdom on which all depend.*" Hence, the letters of Mr. Pitt which appear in this collection exhibit the man in all the confidence of friendship. The "calm, tranquil, and elastic spirit" which yielded not amidst the storms and terrors of that eventful period—which remained unmoved and resolute when one hope after another was extinguished on the Continent, and his friends surrendered themselves to fears of the worst—is here reflected. Judged of by this correspondence, Pitt shows as a man born for the special crisis—fit to be the prop of a falling empire. But these are the representations of his own friends,—and allowance must be made for their partiality. We might have formed a more complete judgment, but that we have only a fraction of their confidential letters. Lord Sidmouth, having selected a portion to be preserved as heir-looms in his family, committed the rest to the flames. One hundred quires of manuscript were consumed at one time. We cannot but regret, with his biographer, that so much valuable information "should have been thus irrecoverably lost"—and on the right so to deal with manuscript of which a reserved portion is intended for subsequent publication, or submitted to its chances, our opinions are already well-known to our readers.

Besides the light which these volumes throw upon the public character of Mr. Pitt, they are remarkable, too, for the insight which they give us into his private habits of friendly and social intercourse. An illustration of this part of the subject may be found in a passage embodying a few of Lord Sidmouth's *Speakership* anecdotes; while at the same time it presents a fair specimen of the agreeable style in which the biographical part of the work is composed.—

"His Lordship used to say of Pitt, in words first applied by Mr. Burke to Mr. Fox, that he was made to be loved; and, that, highly as he was to be appreciated as a public man, he possessed qualities which entitled him to be still more admired in private life. He was, he thought, the most fascinating companion he ever met with. He had a talent of improving a man's own sentiments, and returning them to him in a better dress, which Lord Sidmouth used to illustrate very happily by the following anecdote:—Once, he said, he dined at Pitt's with Dundas and Adam Smith; when the latter said to him after dinner, 'What an extraordinary man Pitt is—he makes me understand my own ideas better than before.' This faculty Mr. Pitt exemplified on a larger scale on the following occasion:—Mr. Walker, a large cotton manufacturer, Lord Stanley, and Mr. Blackburne, M.P., once waited upon Mr. Pitt, as a deputation on the state of the cotton trade; when Pitt succeeded so effectually in reconciling them to his own views, which were directly opposed to theirs, that Walker said to Blackburne, on leaving Downing-street, 'One would suppose that man had lived in a bleaching ground all his life;' and, yet, as Lord Sidmouth remarked in another conversation, 'How Pitt got his mass of knowledge no one ever knew. He was hardly ever seen with a book in his hand after his accession to power, sat late at table, and never rose till eleven, and then generally took a short ride in the Park.' He must, therefore, have extracted information from those he conversed with, as plants imbibe nutriment from the air around them. Such intellectual powers, inclosed in so feeble a casket, must, it would have been supposed, have required some description of artificial support; and, accordingly, Mr. Pitt did resort to the stimulant of wine; sometimes, as was reported, to an extent not

altogether consistent with prudence and moderation. On this being remarked to Lord Sidmouth, he observed that Mr. Pitt liked a glass of port wine very well, and a bottle still better; but that he never knew him take too much if he had anything to do, except upon one occasion, when he was unexpectedly called up to answer a personal attack made upon him by the father of the late Lord Durham. He had left the house with Mr. Dundas in the hour between two election ballots, for the purpose of dining; and when, on his return, he replied to Mr. Lambton, it was evident to his friends that he had taken too much wine. The next morning, Mr. Ley, the clerk assistant of the House of Commons, told the Speaker that he had felt quite ill ever since Mr. Pitt's exhibition on the preceding evening: 'It gave me,' he added, 'a violent headache.' On this being repeated to Mr. Pitt, he said he thought it was an excellent arrangement that he should have the wine and the clerk the headache. \* \* \* Lord Sidmouth used occasionally to amuse his friends with stories of a well-known humourist, Mr. Ferguson, of Pitfour, who held a seat in the house when his lordship was Speaker. That gentleman used to insist that the government ought always to select a tall man to fill the office of Lord Advocate. 'We Scotch members,' he said, 'always vote with the Lord Advocate, and we require therefore to see him in a division. Now, I can see Mr. Pitt, and I can see Mr. Addington; but I cannot see the Lord Advocate.' One day, Pitfour, with several others, was taking his dinner in the coffee-room of the House, when some one ran in to tell them that Mr. Pitt was on his legs. Everybody prepared to leave the table except Ferguson, who remained quietly seated. 'What!' said they, 'won't you go to hear Mr. Pitt?' 'No,' he replied; 'why should I? Do you think Mr. Pitt would go to hear me?' 'But indeed I would,' said Mr. Pitt, when the circumstance was related to him.—At a dinner given by Mr. Dundas, at Wimbledon, at which Addington, Sheridan, and Erskine were present, the latter was rallied on his not taking so prominent a position in the debates in parliament as his high talents and reputation entitled him to assume, when Sheridan said, 'I'll tell you how it happens, Erskine; you are afraid of Pitt, and that is the flabby part of your character.' Some anecdotes are recorded of Mr. Fox—who always treated the Speaker in the most courteous manner. Mr. Addington, on one of his few holidays, during the heat of the French revolution, was riding past the grounds of St. Ann's Hill, when he was espied over the pales by its owner, who called out to him to stop. Mr. Fox then invited him into his garden, showed him its beauties, and as he particularly admired some weeping ash trees, very kindly offered to send him cuttings at the proper season. Some months afterwards Mr. Fox, who had just been attending a stormy meeting in Palace Yard, went up to the Speaker in the House, and said, 'I have not forgotten your cuttings, but have brought them up to town with me, and you must treat them so and so.' In five minutes more he was warmly engaged in debate with Pitt and Burke. Mr. Fox delighted in his seat at St. Ann's Hill. At an important epoch of the French revolution, on some one asking where is Fox? General Fitzpatrick answered, 'I dare say he is at home, sitting on a haycock, reading novels, and watching the jays stealing his cherries.' On one occasion, during the progress of Mr. Hastings's trial, Mr. Fox, struck by the solemnity of Lord Thurlow's appearance, said to the Speaker, 'I wonder whether any one ever was so wise as Thurlow looks.'

In the beginning of the year 1801, Mr. Addington was called, from the chair of the House of Commons, to be the first minister of the Crown;—but this high honour has not tended to enhance his reputation. His brief career proved that, though a sensible and judicious man, he was not fitted to direct the counsels of a great nation in great and trying times. Yet he had the advantage of a well-concerted system of measures devised by his predecessor;—the success of which, for a time, cast a false lustre over his administration. He possessed but feeble powers as a debater,—a capital defect in a Premier; nor was it compensated by a capacious and comprehensive mind, equal to the extent and magnitude of the interests to be

subverted. He could not have come into such an office at all but for the disagreement between the King and Mr. Pitt on the Catholic question; nor could he have sustained his government for any considerable time in vigour and efficiency had he not in the outset been warmly supported by Mr. Pitt—whose measures he adopted and carried out. Accordingly, when he broke with Pitt,—who in the end was almost as hostile as Fox himself,—Addington's administration sank into utter imbecility, and was unable to contend against its difficulties. Without going so far as to characterize this change of ministry as a "*juggle*," it is difficult, upon a review of all the facts, to resist the impression that, whether Mr. Addington did or did not appreciate his true position, he was little more than "*locum tenens*" for his illustrious friend—whose countenance and support was absolutely essential to his success. In forming this judgment, we have not forgotten the short-lived peace of Amiens, nor the merits of his financial arrangements,—the only two measures upon which his fame as a statesman can rest. But with these in view, we are yet constrained to allow that, however respectable a government like his might have been in less exciting times, it was destitute of that strength and spirit which nothing but the presiding influence of a master mind can infuse.

It is beyond the function of the *Athenæum* to meddle with Lord Sidmouth's political opinions:—and, in fact, the value of this Correspondence cannot be affected by any party considerations. It belongs to the history of the period. Historically, then, we may mention that one strong opinion entertained by that statesman had an incalculable influence upon his advancement, because it exactly coincided with the prejudices of the Sovereign. He was determinately opposed to Catholic Emancipation; the necessity of which was even then strenuously maintained by Mr. Pitt, notwithstanding the violent resistance of the King. His Majesty was continually haunted with terrible conceptions of the sanctity of his coronation oath; and it is really painful to contemplate the bewildered desperation with which he fled for refuge to the sympathizing judgment of Addington—who, in virtue of this single bond, became the monarch's bosom friend for life. The royal epistles in this collection clearly show that the mutual attachment of the King and Lord Sidmouth was personal rather than official. His Lordship's behaviour, too, was always of that respectful and deferential kind which contrasted favourably, in the monarch's estimation, with the lofty and unpliant bearing of Mr. Pitt. The former entertained a degree of reverence for royalty almost amounting to superstition; and proportionately valued the honour of that mass of friendly correspondence with which he was favoured. Yet our knowledge of this superstitious loyalty had scarcely prepared us for the picture which his biographer has drawn of a venerable nobleman stealing continually to the cabinet which contained these precious relics of his earlier days of official eminence. We should, ourselves, have been disposed to draw a veil over these traces of a spirit somewhat beneath the dignity of a British statesman.

We shall return again to these volumes. They contain numerous notices of many distinguished characters of the period—whose friendship Lord Sidmouth reckoned among the honours of his life. With an anecdote of Nelson we will, for the present, conclude:—

"On Lord Nelson's return to England from his glorious services at Copenhagen, an interview ensued between his Lordship and Mr. Addington to which the latter was fond of referring in after years. The



conversation turning on the circumstance of Nelson's having continued the action after the Admiral had made the signal of recall, Mr. Addington told him he was a bold man to disregard the orders of his superior: to which he replied, that any one may be depended upon under ordinary circumstances, but that the man of real value was he who would persevere at all risks, and under the heaviest responsibilities. But," he added, "in the midst of it all, I depended upon you; for I knew that, happen what might, if I did my duty you would stand by me."

When relating this anecdote, Mr. Addington used to remark, that "he felt the confidence thus reposed in him by such a man, on such an occasion, as one of the highest compliments he had ever received."

*Views a-Foot; or, Europe Seen with Knapsack and Staff.* By J. B. Taylor. With a Preface by N. P. Willis. Wiley & Putnam.

Of all phases of the passion for knowledge, none is more eminent for force, self-sacrifice, and perseverance than the desire of seeing "foreign parts." We English hardly comprehend this in its fullness till we have put the sea between us and our country,—and have met the patient German, the wide-awake American, or the genial and versatile Bohemian, whom no difficulties or lack of means shall hinder from admiring with his own eyes the wonders of Nature and Art of which he has been dreaming ever since his boyhood.

These 'Views a-Foot' are the notes of one of this class,—whose earnest talk has beguiled so many a rainy hour, so many a mile of "the rough road," during our continental rambles. Mr. J. Bayard Taylor is a printer's apprentice,—of whom America may be proud. In a cordial preface, Mr. Willis tells us how the thirst for travel possessed this energetic and enthusiastic young man:—how, having attracted some notice by his writings in the periodicals, and being resolved to see Europe, he obtained a slender and conditional engagement as contributor to a newspaper; on the strength of which (the expedient being, apparently, a favourite one in America) he set sail for England,—traversed Germany, Italy as far as Rome, and France,—remaining out two years, and spending in that time five hundred dollars earned on the road! "My means," says Mr. Taylor himself, "several times entirely failed; but I was always relieved from serious difficulty through unlooked-for friends or some unexpected turn of fortune." Other pilgrims, we must observe, might have been less lucky: and all meditating a similar enterprise will do well to reckon, ere they set out, on the certainty of his being "obliged," as Mr. Taylor was, "to use the strictest economy, to live on pilgrim fare, and do penance in rain and cold." But the penance and the bad weather, the poor food and the repulsive night's lodging, are soon forgotten: while our Tourist has gained what no ill can rob him of—a treasury of recollections and pictures to enrich his life. We, too, are richer for his travels, by the amount of an earnest, sensible and manly book: the appearance of which will not, we hope, be without satisfactory influence on the Pilgrim-Printer's fortunes.

While we notice—not unacquainted with the larger part of Mr. Taylor's route—that the amount of error, loose statement, &c. is creditably small,—a fact which makes the writer's "Views a-foot" trust-worthy as a guide—it will readily be understood that the volumes yield little for extract. Mr. Taylor crossed to Europe, in the *Oxford*, with the "White Cloud" and his Indian party:—

"An interesting incident occurred during the calm of whom I spoke. They began to be fearful we were doomed to remain there for ever, unless the spirits

were invoked for a favourable wind. Accordingly, the prophet lit his pipe and smoked with great deliberation, muttering all the while in a low voice. Then, having obtained a bottle of beer from the captain, he poured it solemnly over the stern of the vessel into the sea. There were some indications of wind at the time; and accordingly the next morning we had a fine breeze, which the Iowas attributed solely to the prophet's incantation and Eolus's love of beer."

While in Britain, Mr. Taylor visited the Giant's Causeway—which a companion of his compared to "Niagara petrified;" forded the Tweed, to pay his homages at Abbotsford; and spent seven days in London—during which time he believes he saw most of its "lions,"—his personal expenses being three shillings a day. And, if enjoyment be in any degree attested by freshness of colouring, Mr. Taylor profited as much by his European tour as though he had travelled after Lady Londonderry's fashion—and been feasted on "nightingales' tongues." We will give the reader one of his sketches of a scene less known than the highways or byways of our metropolis:—

"The third night of our journey we stopped at the little village of Steeken, and the next morning, after three hours' walk over the ridgy heights, reached the old Moravian city of Iglau, built on a hill. It happened to be Corpus Christi day, and the peasants of the neighborhood were hastening there in their gayest dresses. The young women wore a crimson scarf around the head, with long fringed and embroidered ends hanging over the shoulders, or falling in one smooth fold from the back of the head. They were attired in black velvet vests, with full white sleeves and skirts of some gay color, which were short enough to show to advantage their red stockings and polished shoe-buckles. Many of them were not deficient in personal beauty—there was a gipsylike wildness in their eyes, that combined with their rich hair and graceful costume, reminded me of the Italian maidens. The towns, too, with their open squares and arched passages, have quite a southern look; but the damp, gloomy weather was enough to dispel any illusion of this kind. In the neighbourhood of Iglau, and, in fact, through the whole of Bohemia, we saw some of the strangest teams that could well be imagined. I thought the Frankfort milkwomen with their donkeys and hearse-like carts, were comical objects enough, but they bear no comparison with these Bohemian turn-outs. Dogs—for economy's sake, perhaps—generally supply the place of oxen or horses, and it is no uncommon thing to see three large mastiffs abreast, harnessed to a country cart. A donkey and a cow together are sometimes met with, and one man, going to the festival at Iglau, had his wife and children, in a little wagon, drawn by a dog and a donkey. These two, however, did not work well together; the dog would bite his lazy companion, and the man's time was constantly employed in whipping him off the donkey, and in whipping the donkey away from the side of the road. Once I saw a wagon drawn by a dog, with a woman pushing behind, while a man, doubtless her lord and master, sat comfortably within, smoking his pipe with the greatest complacency! The very climax of all was a woman and a dog harnessed together, taking a load of country produce to market! I hope, for the honour of the country, it was not emblematic of woman's condition there. But as we saw hundreds of them breaking stone along the road, and occupied at other laborious and not less menial labor, there is too much reason to fear that it is so. As we approached Iglau, we heard cannon firing; the crowd increased, and following the road, we came to an open square, where a large number were already assembled; shrines were erected around it, hung with pictures and pine boughs, and a long procession of children was passing down the side as we entered. We went towards the middle, where Neptune and his Tritons poured the water from their urns into two fountains, and stopped to observe the scene. The procession came on, headed by a large body of priests, in white robes, with banners and crosses. They stopped before the principal shrine, in front of the Rathaus, and began a solemn religious ceremony. The whole crowd of not less than ten thousand persons stood silent and uncovered, and the

deep voice of the officiating priest was heard over the whole square. At times the multitude sang responses, and I could mark the sound, swelling and rolling up like a mighty wave, till it broke and slowly sank down again to the deepest stillness. The effect was marred by the rough voice of the officers commanding the soldiery, and the volleys of musquetry which were occasionally discharged. It degraded the solemnity of the pageant to the level of a military parade."

We must make room for another paragraph,—pleasant as exhibiting two men in an amiable light. Mr. Taylor wintered in Frankfort; and the following is among the records of his sojourn:—

"I yesterday visited Mendelssohn, the celebrated composer. Having heard some of his music this winter, particularly that magnificent creation, the 'Walpurgisnacht,' I wished to obtain his autograph before leaving, and sent a note for that purpose. He sent a kind note in answer, adding a chorus out of the 'Walpurgisnacht' from his own hand. After this I could not repress the desire of speaking with him. He received me with true German cordiality, and on learning I was an American, spoke of having been invited to attend a musical festival in New York. He invited me to call on him if he happened to be in Leipzig or Dresden when we should pass through, and spoke particularly of the fine music there. I have rarely seen a man whose countenance bears so plainly the stamp of genius."

One of our author's few flagrant mistakes follows:—in his mentioning the father of the composer of the 'Walpurgisnacht' as still among the living. As we are in the gossipping vein—and touching on Art—we may mention that Mr. Taylor seems to have been introduced to his musical pleasures at Frankfort by Mr. Willis, brother of the well-known author; who was residing there to follow out a career of scientific artistic study. If the Americans—as recent manifestations seem to indicate,—intend to have a musical composer of their own, it is by such thorough education in Europe that the thing is to be done.

From Music in Germany, the step to Painting and Sculpture in Italy is a natural one; and, though we dare not warrant the criticism, some account of what the American artists were doing in Florence when Mr. Taylor was there, cannot but be acceptable:—

"There are now eight or ten of our painters and sculptors in Florence. I have been highly gratified in visiting the studio of Mr. G. L. Brown. His Italian landscapes have that golden mellowness and transparency of atmosphere which give such a charm to the real scenes, and one would think he used on his palette, in addition to the more substantial colors, condensed air and sunlight and the liquid crystal of streams. He has now nearly finished a large painting of 'Christ Preaching in the Wilderness,' which is of surprising beauty. You look upon one of the fairest scenes in Judea. In front, the rude multitude are grouped on one side, in the edge of a magnificent forest; on the other side towers up a rough wall of rock and foliage that stretches back into the distance, where some grand blue mountains are piled against the sky, and a beautiful stream, winding through the middle of the picture, slides away out of the foreground. Just emerging from the shade of one of the cliffs, is the benign figure of the Saviour, with the warm light which breaks from behind the trees, falling around him as he advances. There is a smaller picture of the 'Shipwreck of St. Paul,' in which he shows equal skill in painting a troubled sea and breaking storm. I have been extremely interested in looking over a great number of sketches made by Mr. Kellogg, of Cincinnati, during a tour through Egypt, Arabia Petrea and Palestine. He visited many places out of the general route of travellers, and besides the great number of landscape views, brought away many sketches of the character and costumes of the Orient. In Constantinople, where he resided several months, he enjoyed peculiar advantages for the exercise of his art, through the favor and influence of Mr. Carr, the American,



and Sir Stratford Canning, the British, Minister. I saw a splendid diamond cup, presented to him by Riza Pacha, the late Grand Vizier. The sketches he brought from thence and from the valleys of Phrygia and the mountain solitudes of old Olympus, are of great interest and value. Among his later paintings, I might mention an angel, whose countenance beams with a rapt and glorious beauty. Greenough, who has been some time in Germany, returned lately to Florence, where he has a colossal group in progress for the portico of the Capitol. I have seen part of it, which is nearly finished in the marble. It shows a backwoodsman just triumphing in the struggle with an Indian; another group to be added, will represent the wife and child of the former. The colossal size of the statues gives a grandeur to the action, as if it were a combat of Titans; there is a consciousness of power, an expression of lofty disdain in the expansion of the hunter's nostril and the proud curve of his lip, that might become a god. It is a magnificent work; the best, unquestionably, that Greenough has yet made. Mr. C. B. Ives, a young sculptor from Connecticut, has not disappointed the high promise he gave before leaving home. I was struck with some of his busts in Philadelphia, particularly those of Mrs. Sigourney and Joseph R. Chandler, and it has been no common pleasure to visit his studio here in Florence, and look on some of his ideal works. He has lately made two models, which, when finished in marble, will be works of great beauty. One of these represents a child of four or five years of age, holding in his hand a dead bird, on which he is gazing, with childish grief and wonder that it is so still and drooping. The other is of equal excellence, in a different style; it is a bust of 'Jephtha's daughter,' when the consciousness of her doom first flashes upon her. The face and bust are beautiful with the bloom of perfect girlhood. A simple robe covers her breast, and her rich hair is gathered up behind, and bound with a slender fillet. Her head, of the pure classical mould, is bent forward, as if weighed down by the shock, and there is a heavy drooping in the mouth and eyelids, that denotes a sudden and sickening agony. It is not a violent, passionate grief, but a deep and almost paralyzing emotion—a shock from which the soul will finally rebound, strengthened to make the sacrifice. \* \* Powers has now nearly finished a most exquisite figure of a fisher-boy, standing on the shore, with his net and rudder in one hand, while with the other he holds a shell to his ear and listens if it murmur to him of a gathering storm. His slight, boyish limbs are full of grace and delicacy—you feel that the youthful frame could grow up into nothing less than an Apollo. Then the head—how beautiful! Slightly bent on one side, with the rim of the shell thrust under his locks, lips gently parted, and the face wrought up to the most hushed and breathless expression, he listens whether the sound be deeper than its wont."

It was Mr. Taylor's original design to proceed on foot from Rome "to Naples, and across the Peninsula to Otranto,"—sailing thence to Corfu, and making a pedestrian journey through Albania and Greece." But he was obliged to turn back at the Eternal City, "owing to the expenses and embarrassments of travelling in Italy." Passport-work there is, indeed, a heavy tax on one whose purse is modestly provided. We can also, in some small degree, bear witness that travelling on foot is neither easy nor agreeable in a land so rich in sunshine and so poor in shadow that the commonest peasant, in motion from place to place, manages to hang on a bullock-cart or *corricolo*. The faces of puzzled amazement of the gate-wardens of Brescia, at the arrival there of four walkers, with staves and knapsacks, on a particularly "juicy day," are now before us while we write!—But it is scarcely probable that one so worthy of foreign travel as Mr. Taylor should not be able to provide himself, on some future day, with full and fit opportunities of "feasting his fill" on the Old World. The story of his book, in short, has interested us;—and the book itself bears out the story. We augur well of the future efforts of a writer in

whom enthusiasm and prudence are so fairly combined;—and trust not to lose sight of him.

*Florentine History, from the Earliest Authentic Records to the Accession of Ferdinand the Third, Grand Duke of Tuscany.* By Henry Edward Napier, R.N. Vol. II. Moxon.

THIS volume has many of the qualities of its predecessor:—the same rough vigour, the same solidity of reflection, and in a lesser degree the same brilliancy of fancy. It has, however, one blemish from which the former volume was nearly free: it abounds too much with obscure details. The never-ceasing contentions between Florence and her neighbour—contentions so uniform in origin and character,—can scarcely prove very interesting to a native, and must certainly be tedious to English readers, who would hardly have patience to wade through such details even if they related to the wars of the Roses. Our meaning will be better understood when we observe that, though the present volume numbers nearly six hundred and seventy pages, and those closely printed, it yet embraces no more than the transactions of sixty-six years—from 1336 to 1402. Now, much as we are disposed to welcome even a wide departure from the custom of lifeless abridgment which has prevailed so long, we are yet not prepared to receive with approbation such a scale as this. There is a medium between a page to a century and ten pages to a single year. Details, indeed, there should be. They form the very soul of a narrative,—are the lights and shades which give animation to a picture. But they should be such as illustrate society and manners. In Capt. Napier's former volume, this was not always the case:—in the present it is much less so. After all, however, these Florentine annals of the 14th century have their interest even as recorded by Capt. Napier. If his book be not the production of a scholar in the higher sense of the word, it is that of a sound thinker and a man of genius.

Florence did not escape the curse of other republics,—that of incessant changes in its government. Now, what might well be termed a monarchy—then, a democracy; now the despotism of one man—then that of a hundred, or a thousand—just as the nobles or the burghers happened to prevail! The worst was that, though every form of government was felt to be either unjust or imperfect—powerful for evil or useless for good,—it was sure to be restored when the faction which supported it preponderated in the state. In vain did experience open the book of instruction:—her lessons were unheeded. There was too much instability in the popular mind to allow of any government, however adapted to the genius and habits of the people, long resisting the constant impulse to change. In general, however, the fault lay in the selfishness of individual leaders more than in the inconstancy of the mass. When a new form of administration was *forcibly* made to succeed another (nothing was ever done by peaceful concert), the historian Villani used to pray that *it might last*—but he always ended by saying, "I doubt it!" That venerable and excellent, though quaint, writer has some amusing remarks, at times, on public events. He was disgusted with the vices of the people; and to these he attributed the reverses so common in the annals of Florence. "We have neither faith nor charity," he exclaimed, "and how can we expect anything good from heaven?" But when reminded that the enemies of the republic—the Pisans, for instance,—were no better than the Florentines, though frequently successful against them, his theology was at fault. Still, he had always something to say which, if it did not satisfy others, was convincing to him-

self. Thus, after the loss of a battle against the Pisans, in 1341, when he and others of his countrymen were hostages at Ferrara, and somewhat dubious of the fate which awaited them, one of his companions in misfortune sagely remarked:—

"Thou, O Giovanni, hast made many records of our past history and the other great events of the age; now say what can be the reason that God has permitted this misfortune to befall us, the Pisans being greater sinners than ourselves as well in perfidy, as having always been enemies and persecutors of the holy church, while we have ever been obedient to it, and even its benefactors?" We replied to this question as God beyond our small amount of knowledge inspired us, saying, 'That with us there prevailed one little sin amongst others, that displeased God more than those of the Pisans; that is to say, the being destitute of either faith or charity.' The gentleman, somewhat choleric, rejoined, 'Why do you particularly mention charity, when more of it is given away in one day in Florence than at Pisa in a month?' I replied, 'You speak true, but as a reward for that branch of charity which is called alms, God has protected and will continue to protect us from greater perils; but real charity is wanting amongst us; first towards God, because we are not thankful enough for so many benefits conferred; moreover, because we have exalted our city to such a height; also by our presumption in not being contented with our present boundaries, and are coveting not only Lucca but other towns and cities unlawfully. How charitable we were with our neighbours is manifest to all by our meddling with and betraying each other; by one neighbour endeavouring to ruin his companion, consort, and even his own brother; and by our infamous wronging of the weak and unprotected. Fidelity and charity towards our own republic and particular community, have also manifestly vanished; but the time of our misfortunes is come: each citizen, in order to satisfy his own petty desires and serve his personal interests, will fraudulently usurp and expose to sale the most important offices of the State, and the consequent danger to the commonwealth is never thought of. But the Pisans are the reverse, they are united amongst themselves, and faithful to their country, although in other respects they are as great, or greater, sinners than ourselves: but our Lord Jesus Christ says in the Evangelist, "I will punish my enemy with my enemy." Silence being thus put to these questions, each remained satisfied with the explanation; we acknowledged our defects, and agreed that little charity was amongst us, either in community or individually."

The Florentines, if Villani and other historians are to be trusted, had many other vices than the negative ones of want of faith and charity. Individual cases of depravity are related enough to cover a whole community with infamy; and amongst them scarcely any more revolting than the following. It relates to a lady who had a son remarkable for beauty, the offspring of a deceased husband:—

"Being left a young widow she married a man who soon became devotedly attached to his little step-son, so much was he taken with the child's amiable disposition and the general excellence that distinguished him, although only ten years of age. The mother, with a mixture of natural levity and ungovernable passions, began to nourish guilty inclinations towards a young Perugian citizen whom she was determined to obtain for a husband, and not only give him her own ample fortune, but that of her child also, which was still more considerable. Distracted by the violence of this passion, she conspired with her paramour to murder both husband and son, and a certain night was settled in which he was to strangle the latter while she administered poison to the former. When all was ready, this impious woman ordered the boy to carry certain articles to her lover's dwelling, and not to quit the place until the latter should 'despatch him.' He tripped along cheerfully with his errand, delivered the things, and then playfully asked to be *despatched*. The young man at once softened by this artless confidence, and suddenly struck with remorse, said in a compassionate tone, 'Go back to thy mother, boy, for this

is not the surprised in a hurry on his complicated injury really do Anxious steps, an companion still more thy mother confided more ret implacab and instu herself; self account coolly driv and leavi to her ch turned, af after the tongue a knowst adventure manner, bloody co full sense instantly with dist house wa hours, to killed the hair and of countu cellar to and exam unable to so mediatio were moar, ov after statu and repl The misa cumstanti deemed to rel-hot p after piec agonies, Much not in T attribute year 134 fifths of gap left been the clergy at that the not alwa had as th tary ban verred I who wou ever des ment for at hand most for German him and "By se concert w sions, rob were bri territory; duke's en surrender of Arezzo into Rom of war; course; e master of called the soon aug German i camp was cavalry,

is not the time to do what she requires.' The woman surprised and alarmed at her son's return, demanded in a hurried voice why he had not been despatched, and on hearing the expressions of her faltering accomplice, instantly remanded the child, with peremptory injunctions not to return until he should be really despatched on the preconcerted business. Anxious to please her, the poor boy retraced his steps, and with affectionate eagerness entreated her companion to do what she so much desired; but he still more moved, burst into tears and replied, 'Tell thy mother, child, that this business must not be confided to me, for I will not do it.' The child once more returned with this message; upon which the implacable monster ordered him down into the cellar, and instantly following, exclaimed, as if addressing herself, 'That which he has feared to do I will myself accomplish.' Then with a determined hand she coolly drew a knife across her little victim's throat, and leaving him dead on the pavement walked quietly to her chamber! Soon after this her husband returned, and, as was his custom, immediately asked after the boy, to which the murderess with a calm tongue and the guile of a serpent replied, 'Thou knowest well! But go down to the cellar and peradventure thou shalt find him.' Alarmed at her manner, he hastened down, and at sight of the child's bloody corpse, gasped a moment for breath and then fell senseless. The fiend, who had closely followed, instantly locked him in with the body, and then with distracted screams and shrieks of murder the house was soon filled by a crowd of terrified neighbours, to whom she declared that her husband had killed the child for his inheritance. Tearing her hair and face she again burst into screams and tears of counterfeited agony, but would not suffer the cellar to be unclosed until the officers of justice came and examined her husband by torture, which being unable to bear, the unhappy man admitted everything so nefariously alleged against him. While preparations were making for his execution, the wife's paragon, overcome by remorse and compassion, and after stipulating for his pardon, discovered the truth, and related every circumstance of his own conduct. The miserable woman then made a minute and circumstantial confession without torture, and was condemned to have part of her flesh pulled away by red-hot pincers, and the remainder sliced off piece after piece with sharp razors until she expired in agonies, a terrible example to the Perugian people."

Much of the licentiousness which prevailed, not in Tuscany only, but throughout Italy, was attributed to the Great Plague—which, in the year 1347, is said to have carried away three-fifths of the entire population. To fill up the gap left by the destroying angel seems to have been the policy of governors and governed—clergy and laity; and we have reason to fear that the means adopted for the purpose were not always very pure. A scourge almost as bad as the plague was that of the lawless military bands who in formidable numbers traversed Italy—hiring themselves out to any one who would pay them—ready for any crime however desperate—and not slow to find employment for themselves when no prince or city was at hand to engage them. Of these bands the most formidable and ruthless was that under a German adventurer, Guarnieri or Werner. Of him and his followers we read that—

"By secret directions from the Duke of Athens in concert with Pisa, they first entered the Senese dominions, robbing and killing all before them until they were bribed by a heavy contribution to leave that territory; Perugia then felt their weight and the duke's enmity, for both these states had refused to surrender their liberties into his hands. The country of Arezzo was next ravaged: they afterwards crossed into Romagna with fire and sword and every scourge of war; Rimini and Fano were blighted in their course; each tyrant employed them in turn, and the master of to-day was the victim of to-morrow. They called themselves the 'Great Company'; and were soon augmented by the junction of almost every German in Italy, besides many Italian bands: their camp was the theatre of every villany; four thousand cavalry, a numerous infantry, boys, followers, pros-

titutes; every form of human brutality; no law, no order; plunder, rape, conflagration, murder; all was suffered and all applauded by their chief: glorying in his wickedness, this miscreant outdid even his own myrmidons in blasphemy by carrying in silver letters on his breast, I am 'DUKE WERNER, LORD OF THE GREAT COMPANY; THE ENEMY OF MERCY, OF PITY, AND OF GOD.'"

There was a countryman of our own, too, at the head of a free company—Sir John Hawkwood; but to do him justice, though no less fond of plunder than the German, he was sparing of human blood. The Bretons were worse than he; and on one occasion, at least, though his own examples were sufficiently monstrous, he seems to have been a check upon the former.

"The audacious vaunting of these Bretons was thenceforward a little subdued, but their cruelty augmented every moment: having no chance of Bologna they spread fiercely over the land; towns surrendered on conditions that were instantly swept away like cobwebs; houses were plundered and people massacred, even to the new-born babes that clung unconscious to their mothers' breast: at length satiated as it were with murder, blood and ruin, they demanded winter quarters. Galeotto Malatesta, who alone remained faithful, was recompensed by receiving a pontifical command to deliver up the city of Cesina for that purpose; and here, tempted by an unviolated town, their licentiousness again burst forth: the citizens were pillaged—their wives and daughters dishonoured; no remorse; no shame; no restraint on their passions;—cupidity, avarice, and sensuality were their only law, cruelty their guide and governor. Every place, private or public, sacred or divine, became their prey; neither age nor sex, great or small, masculine or feminine, escaped their guilty passions; none were spared, none respected. Even convents were violated, and sacred virgins shared the universal destiny: and all this time, neither by word nor deed, nor by the slightest show of displeasure, did the Cardinal of Geneva attempt, for a single instant, to check their devilish course. Complaints multiplied, lamentations were unheeded, shame banished, lust and cruelty became more rampant, and death and hell seemed to stalk through the devoted city. At last, in February 1377, the maddened citizens rose in a body, and killing three hundred of these miscreants, drove the rest into a quarter called the *Murata*, which had been assigned to them: on seeing this, Cardinal Robert instantly sent Malatesta to the insurgents, to acknowledge the fault of his troops, and their well-merited chastisement; but, with a strange misuse of words, granting an amnesty on condition of the city gates being re-opened and a friendly intercourse resumed. Their own lord being the bearer of this message, the offer was accepted, for the citizens as yet knew not Robert of Geneva, and even Malatesta was deceived. Silently dooming Cesina to utter destruction, and determined to make it sure, he ordered Hawkwood to move up his troops from Faenza and assist; and seeing the latter hesitate, for even the robber Hawkwood was a moment shocked! added, impetuously, 'I want blood—blood!' Hawkwood brought up his men. The fears of the inhabitants thus lulled, and the troops in readiness, this band of hell-hounds were all at once cast loose on their victims, and from three to five thousand men, women, and children were slaughtered, not only without mercy, but with aggravated cruelty: children, after being snatched from their cradles and stabbed, or dashed against the walls, were suspended, like hogs, at their parents' doors, these again were dragged forth to behold the bloody sight, and then murdered, the Cardinal all this while screeching for blood: 'Kill, kill, leave none alive,' was his exclamation! This, at least, was mercy. Few did escape! no rank, no age, no sex, no calling; none were delivered from the homicide: some were butchered in the streets, some in the squares, in the churches; nay, on the very altars themselves young children, who had fled thither for refuge, were promptly sacrificed. Confusion filled the city; shrieks, wallings, and screams of horror rang through the air, mingled with ruffian shouts and hellish execrations; while, ever and anon, above the din were heard the shriller accents of the furious priest, 'Kill, kill, leave not a soul alive,' and he too literally was

obeyed! From the softly breathing babe to the laughing girl; from the blushing maiden and pale-faced nun to the decent matron and the bed-ridden man; the priest at the altar; the hooded monk; servants, masters, fathers, mothers, sons; all were murdered; save those the English suffered to escape! The English at Faenza, saith Ammirato, pillaged to the uttermost, but spared life; and even here they allowed all they could to escape, for their object was plunder not blood; wherefore, their conduct may be esteemed perfect mildness in comparison to that of the Bretons at Cesina. The whole population would have thus been annihilated, if Hawkwood's White Company, having no vengeance to satisfy, had not only allowed but even assisted the evasion of many. This was the act of a Christian pastor under the immediate auspices of a Christian pope! the apostle's successor, the self-denominated representative of that Being who brought 'peace and good-will on earth,' whose lofty character and divine attributes have been, and still are, more distorted and fashioned to suit the nefarious designs of civilized man, than ever was the hardest iron which is taken from the earth and forged for its most delicate cultivation. The conduct of Sir John Hawkwood, who had not even the Breton's slender provocation, would have eternally disgraced his country, if he could ever have been considered better than a daring robber and ruthless homicide, whose only admirable qualities were high military talent and unconquerable intrepidity, and his descendants, if any exist, would do well not to boast of their ancestor."

Many cardinals like Robert of Genoa are to be found in Italian history—and many popes who were even worse than he. But at times we meet with a solitary act of heroic magnanimity which goes some way to redeem the general character of the age and country.—

"At the little village of Saint Agatha, in the community of Scarperia, a young peasant named Jacopo di Piero had the misfortune to kill one of his companions; he immediately informed his father of the accident, and the old man with fearful anxiety hurried him off into concealment. When the homicide became known, suspicion ultimately fell upon Piero, who was forthwith arrested, sent to Florence, and as usual put to the torture, it being then considered illegal to condemn any person without a self-confession of guilt. Piero, to save his son's life, and himself from unnecessary torment, promptly acknowledged the murder, and was condemned to die. Meanwhile Jacopo anxious about the result, had secretly entered Florence, where the first object that met his eye was the venerable and innocent Piero calmly walking to execution for the expiation of a crime which another had accidentally committed. This was too much for Jacopo; who rushed with a bursting heart towards the officers of justice, crying out 'I am the true culprit; I am he that should suffer and not my innocent father, who through pity and affection has given his own life for mine.' The execution was immediately suspended and the truth established; old Piero was released and Jacopo, the noble offspring of a noble father (both Nature's nobles), was, amidst the tears of a compassionate people, 'by legal necessity,' says the indignant Villani, most cruelly beheaded! So much for law untempered by discretion and mercy."

The preceding extracts are not wanting in either vigour or graphic fidelity.—In his subsequent volumes we wish the author would employ some other hand to punctuate for him.

*Experiences of a Gaol Chaplain; comprising Recollections of Ministerial Intercourse with Criminals of Various Classes, with their Confessions.* 3 vols. Bentley.

THE 'Gaol Chaplain'—whether indifferent or earnest—whether belonging to the old slipshod times when the House of Correction was a haunt of disorder and revelry—or to the new order of Beneficence which means sympathy, indulgence, and justice dissociated from vengeance—must have had, and have, a life marked by more sad and strange experiences than fall to the lot of most other men, lay or clerical. That health



breaks down and spirits fail under the perpetual contact with all that is most repulsive and painful, can surprise no one:—as little will any humane or discreet person find it strange that, even in these our days of incontinent revelation—one of stronger frame—and more cheerful temperament should find himself restrained from communicating to the public all that he has observed and endured in that most responsible of positions. As a subject for fiction, the 'Experiences of a Gaol Chaplain' naturally imply reserves and partial disclosures;—else were the record too hideous or too dismal to be endured: and for this reason (to come to our point) we do not so much mean to charge the author of these volumes with want of power, as to declare that the subject matter is in some degree intractable. No book which it were possible to read, *could* keep the promise of this title. Within the limits indicated by the above remarks, however, this miscellany is readable and well-varied. Our Gaol Chaplain has a leaning towards the mysterious and supernatural; and his first volume contains some snatches of old family history, &c., which are good of their kind. Far be it from us, however, to depress our friends, at the present sad juncture, with tales of crime,—of murder revealed by portents of Nature and testimonies wrung out by Conscience! Let us rather draw upon the passages with which the chronicler has enlivened his dreary record: at the risk of printing old stories which may have figured elsewhere. The sketch of the late Duchess of St. Albans, in the first volume, tempted us; but, in preference, we will give an anecdote of the Morison of the last century and some of those ill-bred men of fashion who are "of all time." The story is one of—

"A party of seven officers who were invited by Dr. Solomon to dine at Gilead House. Now the Doctor, though a quack, and a most successful one, was a well-informed man, had travelled a good deal, was very conversable, fond of military society, and kept a capital cook. The dinner passed off well. The wine was in fine order, and circulated briskly. And when they had all had enough, the greatest simpton of the set—I forget his name—starts up, and says, 'I want no more wine; let's have something else. What say you? Shall we drink our host's health in his own Balm of Gilead?'—'Agreed!'—agreed!" In vain the Doctor remonstrated, begged them to use his cellar freely, to order from it what they pleased, but to spare his laboratory; the whim of the moment must be gratified, and nothing but the 'Balm of Gilead' would go down. It was reluctantly ordered; its appearance on table warmly cheered, and bottle after bottle—for its taste is by no means unpleasant—disappeared. What was their astonishment the next morning to receive a note from the doctor, stating that, as they had chosen to forget the character in which they were invited to his house, and had descended from the rank of guests into that of customers, he had no alternative but to treat them as his debtors, and therefore inclosed his bill, 'THIRTEEN GUINEA BOTTLES OF CORDIAL BALM OF GILEAD, £13 13s.'"

Another of the Gaol Chaplain's experiences introduces us to a scene more courtly,—and to a quintette, the like of which, we imagine, will hardly be reproduced in an English palace:—

"At the period to which I refer Bishop — held the see of Exeter. He had been in the army; was a finished courtier; and stood high in favour with the Regent. You may imagine his Lordship was not peculiarly starched in his ideas,—was not claimed or lauded by any of the Wilberforce school,—when I tell you that frequently might he be seen driving four-in-hand on the Heavitree road; or during the race week making his way towards Haldon. He was an admirable whip; but it always struck me, who am not over precise, that the black silk apron, clerical hat, and episcopal wig, looked a little *outré* on the driving-box. Independent of his penchant for the reins, Dr. — (by the way, no one ever called him, much as he was flattered, 'a saintly bishop,') liked a

rubber; and was an adept in whist. A constant guest when in London at Carlton House, it was understood that in forming the Prince's card-table the Bishop of Exeter should be included. But that illustrious individual, who agreed so ill with his wife, and so well with his ministers, was not a very nice observer of times and seasons, and would frequently have his rubber on a Sunday. The bishop's sense both of hearing and seeing was wonderfully dependent upon times and circumstances. It was marvellous how blind and deaf he became while breathing the palace atmosphere. But this Sunday amusement was more than he could wink at. He would neither play with the Prince nor against him. He cut the card-table—till twelve o'clock! and during the interval stood behind the Prince's chair, amusing the Royal Amphitryon with his courtly gossip; and shuffling, by royal command, the Prince's cards. Mr. Nation became acquainted with this trait of character, and preserved it. In two life-like sketches—he caricatured admirably—he presented 'Life on the Heavitree Road;' and 'Sunday Night at Carlton House.' The latter drawing was admirable. The easy attitude and good-humoured bearing of the royal voluptuary; the *boeing*, cringing curve of Colonel —, the Prince's partner; the earnest air of the bishop, standing close by the Regent's chair, shuffling busily, yet noiselessly, his countenance clouded with anxiety, as having the double task of watching the game, and watching the clock, which pointed to ten minutes to midnight; all this was sketched to the life."

It is fair to apprise the reader that the slackness of style which he will remark in the above extract does not pervade the more serious portions of the work. In fact, so much discrepancy is apparent betwixt the gaieties and gravities thereof, as almost to make us ask, whether the compound can be the work of a single hand?

#### *The Norris Papers.* Edited by H. Heywood, Esq. Printed for the Chetham Society.

THE manuscripts here printed, as we are informed in the Introduction, are a portion of a much larger collection made by several generations of the family of Norris of Speke. These documents are, however, "said to have been distributed when the estate, fifty years ago, passed into the hands of Mr. Watt." They are now separated beyond the possibility of ever again being collected so as to form a connected series; and that portion which is printed in the volume before us has been furnished by the Corporation of Liverpool and Mr. Norris of Manchester.

The letters consist chiefly of correspondence between Sir Thomas Johnson—a merchant, to whom Liverpool, "more than to any one else, is indebted for its vigorous and well-omened commencement"—and Richard Norris, the youngest son of Thomas Norris of Speke; and they refer for the most part to affairs connected with Liverpool during the first years of the reign of Queen Anne. Two or three earlier documents are given: and among these is a curious petition from Henry Norris to the "Common Council" of London—as it is here stated, but by a misprint, we should think, for the Chamber of London—the Common Council having no jurisdiction whatever respecting apprentices. The date is 1622:—

"Right honorable Sirs,—Whereas my father Sir William Norris Knight, did bynde me Henry Norris prentise unto one Mr. Robert Geoffreys merchant, who upon some dislike did put me from his service. And now understanding that my said Mr. hath put my father's bonde in suite, therefore I thoughte it good to certifie unto your honors upon my oath, confirmed under my hande and seale of the truth of all proceedings therein, viz:—That he doeth deny, that he did not turne me awaye from his service, I affirm the contrarie, for he gave me warninge to be gone, oftentimes, the space of twelve moneths, that I should provide for myself another Maister, for hee would keepe me noe longer, to the wch commande I answered that I would not

departe from his service untill such time as my said father had clered the bonde, that he was bounde in for me, and the money that my said Mr. had with me, being 110<sup>li</sup>. And this my said Mr. seinge that I would not begon, did come to me upon a Saturday, and taking the Keighes from me, commanded me to begon upon Monday followinge, and I cominge unto him upon the said Monday morninge, demanding of him, in presence of Sir Francis Dunken, Knight, my said Mr. his wief, and servants, viz. Ralph Burnett, Rebecca Gibs, with others, demanding of him whether that he continued the said determination of puttinge me awaye as before, whereunto hee answered that hee did, I replied thereupon that I would not begon, unless that he thrust me out, the wch hee did presentlie at that instant. The same daye at night I with my father's man Robert Quicke came to the old Exchange to tender myself unto him, findeing him not there, we met with Mr. Dury [Drury] now alderman, and acquainted him of all that had hapned, and what my intencion was, hee replying said that hee would beare witness that I had ben there to tender myself unto him, and that so had heard my said Mr. saye, that he had putt me awaye, I called him before the chamberlaine, and Alderman Proby, and as I remember, they commanded to be Registered the manner of this my saide turning awaye. Whereas he sayeth that he gave me good Instructions in his profession, I affirme that I was employed about his affaires, only as a Stranger, without any particular directions therein, excepting one moneth that he being in the Countrey, that I received his letters for him, and thereby had some insight in his proceedings. And whereas my said Mr. denieth my goinge to Market, and makinge clene of shooes, I doe affirme that in the time that I was with him, he kept no other Servaunte but myself, and that upon some dayes sent to Markett with a hande basket some four or five times upon a daye, all which I did as he commanded me. And whereas he had with me a 110<sup>li</sup> as aforesaid, five ponde thereof he said and conditioned that it should be employed for my learninge arithmaticke and keepinge accompts, but to my knowledge, there was no more employed for my learninge beinge but 2 or 3 moneths but eight shillings, and that was unto Lewes, a Scrivener in the same streete of my said Mr. as will appeare in the cash booke, that hee hath in his keepinge. After this ill usage and beinge thrust out of his service, I lived a yeare and a half at Grayes Inne, expecting reconciliacon into his favor, till at last beinge constrained to seeke fortunes in other Countreys; hee had 7 or 8 before my time, that served him, that were badlie used by him as some of the Aldermen can testifie. In witness whereof that this aforesaid affirmation of myne to be true, I have taken My oath, and hereunto sett my hande and seale, this present 19 of September. And the better to confirme this to be my acte and deede I have procured the Burgermaisters of Groole, the garrison wherein I doe live, to put to their handes, together with the town seale. Datum Groule this 19 of the above named September 1622. HENRY NORRIS."

That the son of a Lancashire knight, for whose apprentice-fee so large a sum—equal to between four and five hundred pounds of our present money—had been paid—should number amongst his customary duties those of going to market with a hand-basket, and "makinge clene of shooes," gives a curious picture of the times; and it is worth observing how rigidly the grand principle of the feudal system, "suit and service," was followed out in the municipal regulations of the Middle Ages. Mr. Heywood, in his note, remarks, "whether this species of service could be exacted is not clear." It appears, however, that it could,—from the circumstance of Henry Norris's master denying that he performed it;—that denial being evidently with a view to his justification of the summary dismissal of his apprentice. We may also remark, that, although "the apprentice oath in Stow is very general in its terms," in his 'Survey' he expressly refers to menial offices;—for he instances the mercers' apprentices as being the only ones exempt from the onerous duty of car-

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rying the water tankards to and from the city conduits. But there was nothing menial (in our sense of the word) to the estimation of these prentices, either in carrying the basket or cleaning shoes, more than the actual grooming of the knight's good steed was considered derogatory to his esquire. We are apt to forget the extreme simplicity of ancient times,—especially in ancient households; and, above all, the maxim which, whether philosophical or not, was always on the lips and engraven in the minds of our old city worthies—that "He who would rise to be a good master must begin by being a good servant." The circumstance of a knight's son being so unfitted for his calling as actually to require instruction "in arithmetick and keeping accounts," at the very time when he ought to have been practising them, is, also, a curious illustration how far in point of instruction the youth of the northern parts of the kingdom were behind those in the southern.

Some of the letters of Johnson, who was Member for Liverpool in King William's last Parliament, are curious for their notices—by far too brief—of the political squabbles of the day. The following is from one of his first letters, only a few weeks before the king's death:—

"London, Dec. 30th, 1701.

"This day we made our appearance at the House of Commons, and by what follows you will say a very large one, about ten o'clock. At one the King came to the House of Lords, sent for the Commons, ordered them to return and choose a Speaker, and present him to Morrow at 11 o'clock. Accordingly (after several speeches on both sides) the question was put for Sir Tho<sup>s</sup> Littleton, (being first named,) on which they divided yes's 212, nos 216, without any further division. Mr Robert Harley was chosen Speaker; after the usual method (I suppose) he expressed himself, and amongst the rest to this effect, (as I remember), he was sorry for the great division in the House on that occasion, the only thing he desired was the Union of England, and was assured the way to perfect it was to begin in that house, which he would as much as in him lay promote. I cannot yet know persons, the Lord direct us—it is early for me to give an opinion, (but pardon me if I mistake,) by what I observe the war will not fail of our Side."

In March he writes—  
"It was very well you made what appearance you could at the proclaiming the Queen; God grant she may have a happy reign, good council about her; then all things will be well. The scheme is now changed; it was unanimously granted to Her Majesty for life what the late King had for the civil list, there was no preaching up good husbandry as formerly—all the Managers agreed some to keep places and some to get new—the poor country hath lost all her friends—to see how men are changed is worth observation, in short they are a parcel of—."

"Several alterations are talked of—the Lord Rochester going for Ireland; the Duke of Ormond having my Lord Rumney's place; Sir Ch: Musgrave Sir Henry Goddericke; Sir C. Hedges Secretary of State in room of Lord Manchester; my Lord Nottingham, Secretary Vernon's—these things you'll have in the publicke, and more than I can write you. I would not have any of our neighbours be dejected, I hope all things will do well; places of trust will be given to those esteem'd of the Church of England; and Toleration allowed to dissenters, I do often say, is all our dissenters desire, and which ever opinion they may have of me, I shall never give my consent to abridge them of that. I know some have represented us otherwise; but when I tell you our votes you'll not condemn us. And I hope I shall answer anything that may be alleged against me, and do heartily wish all men's votes for this session printed, that Gent: would be better able to judge."

The following extracts give some glimpses at an important debate of which we have scarcely any account:—

"At near 5 this Evening we had a Message from the Queen, setting forth the great and signal service of the L<sup>d</sup> Marlborough, which she had thought good

to create a Duke, and for the support of that Honor to him, and his heirs, she had thought good to give him 5000<sup>l</sup> ann. out of the Post Office, payable quarterly, and desired the house wo<sup>d</sup> enable her Majesty to continue the same sum to his Heirs. This seems to be a forward step, and no sooner read but the B. D. like a young K. opened the matter, extolling the great service of the Noble Duke, though I think he called him but Lord, and mightily blessing the late Reign, and concluded his motion, That a bill might be brought to assure the Duke and his Heirs what her Majesty had for her life given him. This being altogether irregular, yet wanted not seconds 3—4, but old M<sup>s</sup> [grave] to his Honor be it spoken, stood in the Gap, and told them how far he would pay his respect to her Majesty's message, and was not wanting to the Noble Duke, but whilst he had the Honor to sit within those walls he would never give his consent to give Money upon a bare Message, contrary to the Antient Constitution of the House. However, this did not silence flyers and the debate being likely to continue, Candles were called in, after which the old G. once more exercised his Talent, and then it was agreed to take the Message into consideration to Morrow Morning, which was regular. I may be blamed for writing these things, but you will manage prudently. I am troubled to see men that I know made the greatest noise about their Constitution and the hardships of the people of England, and now those poor people can do any thing—here is a gloomy change in Men, but no more than I expected."

"London, Dec. ye 15th, 1702.

"What we advised last post I know will make you and friends desirous to know this day's proceedings. It was two of the clock before the House went upon the order of the day, which was to go into a Committee upon the Motion made for assuring the sum of £5000 ann. to L<sup>d</sup> Marlborough and his Heir Male being read, they went into the said Committee accordingly, and the Gen<sup>l</sup> having agreed as it was before reported, and after by the debates appeared, Mr Finch making a very excellent discourse setting forth the great services of the Noble Duke, and the due regard we ought to have to our Gracious Queen, and enlarging upon the message, and his establishing an entire correspondence with the States General, and then went to examine how we came to want a new establishment in their confidence. Gentlemen that represented this kingdom abroad took the liberty to represent the Gentlemen of England to be such as would introduce a French Govern<sup>t</sup>, and said the Treaty of Partition was carried on without the knowledge of the Emperor or States Gen<sup>l</sup>. How should we blame the States if they had not that entire confidence in us? Was it not good service to assure the States that the Gov<sup>t</sup> of England was misrepresented? I am not able to give you the full of his discourse, I can but only give some part, by which you may judge for yourself. He concluded with making this Motion according to the Resolution of the Committee, which I enclose you, Mr Harley, Speaker, after complimenting Mr Finch,—You are now upon a consideration of a very great weight and moment, and doubt not but you will do what becomes a dutiful and loyal house of Commons to so great a Queen, and the Merit of the Noble Duke do very well deserve. The Queen has acquainted you with his conduct, and which has confirmed the minds of your Friends, and certainly so great a merit ought to be rewarded, for if you cannot reward and punish, you are in bad circumstances. Gentlemen will take it into their consideration it was far from bearing any proportion to the Service, it will be more Honour for the Noble Duke that people should ask why he was not rewarded, than they sh<sup>d</sup> say why was he rewarded; he showed the benefit the Nation reaped by the Duke's services, and was out of hopes that you should ever have the like merits, with some other expressions I cannot reach, but said it would be always to the honor of the Duke that he has put a stop to any grant, and then seconded the Motion. Several others spoke but next was Mr How, which was not without reflections, and that begott others—but S<sup>r</sup> W. St. [Sir William Strickland,] who is a bold Man, told him he did not know how that Hon<sup>ble</sup> Gent<sup>l</sup> would come off with one resolution he had often made in that House, which he thought he

had failed in, except it was by seeing he had got but 1/3 a place; you will understand it, my L<sup>d</sup> Ranelagh's place being divided, it caused the greatest Laugh that I have heard."

The bill, as our readers know, finally passed;—but, as Mr. Heywood remarks, the opposition made to it by the Tories was most probably the commencement of the feud between Marlborough and them.

In 1707, Johnson received the honour of knighthood. As, however, his patron was still no more than Mr. Richard Norris, he appears to have been seriously distressed lest he should have offended the latter by accepting this dignity. His excuses and apologies are very amusing:—

Sir,—This day about half an hour past 12 or near 1, I went to the House of Lords to know when the L<sup>d</sup> Derby would please to present the Corporation address, upon which my Lord told me when the Queen came to the house, in the Princess Chamber, and desired I would stay, upon which, M<sup>r</sup> Poole with me, I did stay the Queen's coming, and after the Queen returned from the House, the L<sup>d</sup> Derby carrying the sword, he presented the address; and I being there, the Lord Derby against my knowledge spoke to the Queen to confer the Honor of Knighthood. God knows I kneeled to kiss the Queen's hand, and to my great surprize the other followed. I am under great concern about it, knowing I no way desired that I had, and must undergo a great many censures; but the Lord forgave them as I do. I had not mentioned this thing, but I know it will be said this address was presented without giving notice to M<sup>r</sup> Clayton; he was this morning at my lodging, and said he was going to Wapping—I told him I was to go to the Custom House, after to the House, and intended to wait on the Lord Derby to know when his Lordship would present the address, and promised to give him notice, not thinking but there would be time to do so; but I leave you to judge if it was possible in less than an hour I could do this. I went with him to the Lord Derby's to sign it, and the Lord Derby did promise to let us know, but if I had not called, I had no more notice than he. This would have been the last thing I should have thought on, but I know you'll have it by others, tho' of no information of myne, and I am sure the surprize has put me more out of order than I have been since I came to London. This, I am satisfied, was an effect of my Lord's kindness, but I could not forbear telling my Lord I could not thank him."

These extracts sufficiently indicate the quality of the records here rescued from oblivion by the Society. The casual hints of manners and incidental conjunctions of history which turn up in ancient manuscripts like these have a value which must on no account be measured by their apparent interest to the general reader.

*The Collected Works of Hans Christian Andersen* [Gesammelte Werke, &c.] Leipzig.—Picture Book without Pictures [Bilderbuch ohne Bilder]. By Hans C. Andersen. Berlin.—London, Williams & Norgate.

The public have, of late, shown a just partiality to the productions of Hans Christian Andersen,—whose works, now for the first time collected by himself, are before us. His novels, 'The Improvisatore,' 'O. T.', 'Only a Fiddler,' the Travels which he has published under the title of 'A Poet's Bazaar,' and his 'Fairy Tales,' have made the author not so much the hero as the favourite friend of the reading world. The critical verdict has confirmed the popular voice; and the readers of the *Athenæum* have been furnished with frequent occasions for testing the charm of his literary companionship in its columns.

Andersen has, indeed, grown upon the affections of his readers. Their friendship for him, though not of long date, has been cemented by the respect which men feel for an author who, amid brilliant variety of conception, incorporation and diction, is yet unalterably the same—a lover of all that is good and beautiful and

great. There has been a steadiness in his very changes—an absence of mannerism in his most characteristic manner. There is a display of genius in his very prosiness;—and even his faults are inseparable from their redeeming quality.

That quality is the goodness of his heart. It pervades all his writings; leavening his very sarcasms, and converting his intended sneer into a smile. This utter incapacity for cynicism, which would engage our kindest affections towards the individual be he who he might, is yet more admirable in the character of a writer whose career, like that of Andersen, has been one of early hardships, grievous disappointment and lengthened humiliation. The edition of his works now before us contains an interesting memoir of the author;—exhibiting a portion of what he had to undergo ere his talents succeeded in piercing the vault which

Circumstance, that unspiritual God,  
Had walled over them.

We have so recently told the story of Andersen's life, from the notice prefixed to his delicious 'Improvisatore,' [*Athen.* No. 906], that it is needless to trace again his career from the cobbler's stall at Odense to the streets of Copenhagen, where he wandered "starving (not living) upon Hope,"—and to his resolution to figure as an actor. We have told how the Theatre-director found him too lean; and a kindly-natured *dansusee* was interested in his favour by a touch of rustic eccentricity, rare to her world of *tricot* and spangled muslin. But here is the anecdote once again, with an addition or two:—

He had sent up his letter: and was kept a considerable time waiting. In great anxiety and distress of mind, Hans Christian knelt down and prayed to God for success. A camerista who passed through the hall was astonished to see him in this attitude of supplication; and taking him for a timid beggar, presented him with some copper coins. While yet at a loss how to accept or refuse, young Andersen was sent for by the mistress of the house. To her inquiry, if he had studied any dramatic characters, he boldly answered in the affirmative;—and offered to give a proof of his assertion. A company of strollers had performed at Odense during the summer. Young Andersen had been struck with the opera 'Cendrillon,' which they presented;—and particularly with the part of the heroine. This part he had learnt himself; and he now resolved to astonish his protectress *in spe* by its means. As a judicious compliment to that branch of the fine arts in which she excelled, he chose the scene wherein Cendrillon executes a fanciful kind of dance. Dancing, unfortunately, he had omitted to learn; but he could not allow an obstacle like that to stand between him and glory. He *did* astonish the lady, accordingly. In a trice, he had divested himself of his coat and heavy boots; and in his shirt-sleeves and worsted socks was jumping frantically about the room;—beating time on his hat, promoted, for the occasion, to the rank of a musical instrument;—and singing at the top of his voice: 'What care I for pomp and power?'

It was in a five-pair back-room, at 67, Vin-yards stroedet, that some of the most touching parts of Andersen's 'Picture Book without Pictures' were conceived; and it is to this period of his life that he alludes in his preface to that book:—

I am a poor fellow. I live here in one of the narrowest of streets. There is no want of light, however;—for I have a good view over all the roofs. In the first days after my arrival in town, everything appeared to me crowded—and yet lonely. In lieu of forests and green hills, I saw only grey chimneys. I had no acquaintance,—no familiar face greeted me. One night I stood at the window with a heavy heart. I opened it and looked out. You can scarcely imagine my delight when I beheld the face of an old acquaintance—a face familiar indeed—around, kind face—looking down upon me! It was the moon—the

dear old moon! \* \* She promised to call on me whenever she went out:—and she has kept her word. Each time she calls, she tells me of one thing or the other which she has met with on her progress. 'If you sketch my tales,' she said, 'you will have a fine picture-book':—and I have followed her advice.

This explains the title—'A Picture-book without Pictures.' The moon reports to the poet what she has beheld. Now it is an Indian landscape—now an episode from the humble life of Germany. A company of strolling players in a barn—a scene from the revolution of July—the death of a Greenlander—the burial of an old maid—the office of a newspaper editor—scenes from the ruins of Pompeii and Rome—a tribute to the writer's illustrious countryman, Thorwaldsen—a description of the Wreta cloisters in Sweden—succeed each other in his page. The book is an *liad* in a nutshell. We will translate a specimen—the tale of the emigrant.—

"I passed over Lüneburg Heath," said the moon. "By the wayside stood a lonely hut; round which some withered shrubs were drooping. A nightingale, which had lost her way, sang therein. But the frosts of the night were deadly to her: and these were her latest notes. Morrow, too, dawned: and a party of emigrant peasants, on their way to Hamburg, came in sight. They were bound for America—to seek there their fortunes. The women had their smaller children strapped on their backs;—the larger walked by their sides. Some old furniture was dragged along by a most miserable horse. The wind was cold: and one little girl hid her stiff, blue hands in her mother's apron—while the mother looked up to me, and thought of the distress and oppression which drove them from the land of their fathers. So did her companions,—till the day dawned, like a promise of better times to come. The nightingale's death-song was poured unheeded out,—neither did they understand what the wind sang as it swept by them. 'Cross the ocean!'—such were its words. 'Your last coin is gone to pay the passage; and you will be poor and helpless when you reach the land of promise. There, you may sell yourselves, your wives and children:—but you will not suffer long. The Angel of Death lurks behind the broad and fragrant leaf. His kiss of welcome shall infect your blood with deadly influence. 'Go on!' it said:—'over the sounding sea!' But the emigrants listened to the wind and to the nightingale—and thought them good omens. The sun rose. Peasants passed over the heath on their way to church. The women, in their black dresses, with white linen wrappers round their heads, seemed to have walked out of old antique church-pictures. The German desert was around them—brown withered heath, and low hills of grey sand. The women, with their prayer-books, passed onward. Pray ye! oh, pray for those who migrate to their graves beyond the sounding sea."

This 'Picture-book' deserves the success with which it has met in Denmark, Germany and Sweden. In its quaint and simple style it seems written for families. It cannot with justice be ranked among juvenile works,—though a child may read it, and will take pleasure in reading it. But it has yet greater interest for those who know the scenery which Andersen sketches—and for those whom life has prepared to gather *more* than a mere tale from the simple words of the Dane. Good juvenile books are instructive for the young and amusing for the old:—'The Picture-book,' on the contrary, will afford amusement to the young and instruction to the old. Its peculiarity of character is partly to be accounted for by the child-like serenity of Andersen's temper, and the strange bedfellows with whom adversity brought him acquainted. His life of privations and sufferings has made him familiar with sights which many never see: and the "*perferet obdura*," though sorry comfort even when joined to the "*dolus hic tibi proderit olim*," has in his case proved a wholesome medicine. Under ordinary circumstances, Andersen—

whose mind seems to have been originally formed of too soft a clay—would have turned out a dreamer of the first magnitude; and his talents, great as they are, would scarcely have made an author of him. Fate has interfered. The distress of his earlier years, his loneliness, his disappointments have, each in turn, enriched his mind and guarded the originality of his character. This circumstance, we believe, constitutes the principal charm of Andersen and the chief merit of his writings. Their reception by the public illustrates that happy saying of Pascal:—"Vous êtes tout étonnés, tout ravis, quand vous trouvez le style naturel. Vous vous attendiez à un auteur—et vous trouvez un homme."

*Astronomical Observations made under the Direction of M. F. Maury, Lieut. U.S. Navy, during the year 1845, at the Naval Observatory, Washington.* Vol. I.

Our scientific readers are interested in knowing that their transatlantic brethren have just printed a handsome volume of astronomical observations, similar in appearance to that annually issued by our Astronomer Royal. It is prefaced by a voluminous introduction—principally devoted to a description of the various instruments; which, we observe, were made by Messrs. Ertel and Sons, of Munich. An appendix gives a detailed account of the manner in which the Observatory is worked. Sixteen officers, including the superintendent, are attached to the establishment; and it is stated that every observation contained in the volume has attached to it the name of the officer who made it. The following letter, from the appendix, will explain the proposed routine of astronomical operations, contemplated by the U.S. Government, at their national observatory:—

Naval Department, March 6, 1846.  
"Sir,—Desiring that the numerous and able corps employed at the National Observatory at Washington may produce results important to maritime science and to the Navy, I approve your course in making the series of astronomical observations more immediately necessary for the preparation of a Nautical Almanack. The country expects, also, that the Observatory will make adequate contributions to Astronomical Science. The most celebrated European catalogues of the stars, 'Bessel's Zone Observations' and 'Struve's Dorpat Catalogue' of double stars, having extended to only fifteen degrees south of the equator, and the Washington Observatory by its geographical position commanding a zone of fifteen degrees further south; and being provided with all instruments requisite for extending these catalogues, you are hereby authorized and directed to enter upon the observation of the heavens, commencing at the lowest parallel of South Declination which you may find practicable. You will embrace in your catalogue all stars, even of the smallest magnitude which your instrument can accurately observe. You will, when convenient, make duplicate observations of stars for each catalogue; and, when time permits, you will determine with precision, by the meridian instruments, the position of the principal stars in each pair or multiple of stars. Simultaneously with these observations, you will, as far as practicable, determine the positions of such stars as have different declinations or right ascensions assigned to them in the most accredited Ephemerides. You will, from time to time, report directly to this department the progress of the work.—I am, &c.

(Signed) GEORGE BANCROFT,  
Secretary to the Navy.

It is the duty of the passed midshipman to make meteorological observations, which comprise those of the barometer, thermometer, hygrometer and anemometer. The observations are made hourly.—The volume contains a number of drawings illustrative of the different instruments, and is printed in a style reflecting

\* The adopted latitude of the Observatory is 38° 53' 39"-25 N.



credit on all engaged upon it. The only exception is the substitution of ungainly symbols, in some cases, for the usual mathematical formulæ and astronomical nomenclature: and this is apologized for by the fact of the printing-offices not possessing the requisite type.

## LIST OF NEW BOOKS.

Admiral's New Corn, Navigation, and Tariff Laws, 8vo. 1s. s. w. d.  
Allen's (Rev. J.) Manual of Catechetical Instruction, 16. 2s. 6d. cl.  
Barnes's (E.) Letters on State Education, 8vo. 1s. s. w. d.  
Brewer's (Rev. Dr.) Poetical Chronology, 2s. 6d. cl.  
Brown's (W. H.) Six Hundred Questions on the Maps, 12mo. 6d.  
Chambers's Miscellany, Vol. XV. 12mo. 1s. s. w. d.  
Cheever's (W. H.) The Primer Atlas, 4to. 2s. 6d. cl.  
Chambers's Pilgrim in the Shadow of the Jungfrau Alp, 3s. 6d. cl.  
Chambers's Educational Course, 'The Primer Atlas,' 4to. 2s. 6d. cl.  
Dick's Christian Philosophy, Vol. II. 12mo. 1s. s. w. d.  
Dobson's (N. G.) French and English Dict. new ed. 1 vol. 8vo. 12s. cl.  
Dobson's Selections for Composition, Fourth Series, 12mo. 2s. 6d. cl.  
Dring's Act, 9 & 10 Vict. c. 103, Letters upon, 8vo. 1s. s. w. d.  
Dring's Arithmetic, 2s. 6d. cl.; Sheet of Figures separate, 6d.  
Fish-sauce Maker's Guide, 2nd ed. 18mo. 1s. 6d. s. w. d.  
Gatch's A Little Guide of Robin Hood, 2 vols. 8vo. 30s. cl.  
Gatch's The Round Church, Charming, 12mo. 6d. s. w. d.  
Hillier's (G. P. R.) History of Charlemagne, 8vo. 2nd ed. 12s. cl.  
Jen's (H. W.) Plane and Spherical Trigonometry, Part II. 3s. cl.  
Kincaid's Adventures in the Rifle Brigade, 2nd ed. 10s. 6d. s. w. d.  
Kincaid's Random Shots of a Rifleman, 2nd ed. 10s. 6d. s. w. d.  
Lynch's (Lieut.-Col. J.) Rambles along the Styx, 2nd ed. 5s. cl.  
London and Provincial Medical Directory, 12mo. 5s. 6d. cl.  
Lynch's (Lieut.-Col. J.) B. Lytton, 2nd ed. with 'A Word to the Public,' 3 vols. post 8vo. 31s. 6d. s. w. d.  
Manual of the Norwich Sol in System, 12mo. 1s. s. w. d.  
Marshall's Farmer's and Emigrant's Hand-Book, 12mo. 6s. cl.  
Marsden's (Hon. A.) Remarks on Education in 1847, 8vo. 2s. 6d. cl.  
Marsden's Days of Greatness in the Commonwealth, 12mo. 1s. 6d. cl.  
Marsden's (Hon. A.) A Tale of the Times, by C. Carew, 2 vols. pt. 8vo. 21s.  
Marsden's Medical Directory, 1847, 12mo. 3s. 6d. cl.  
Marsden's (Hon. A.) Lessons of Life and Death, 2nd ed. 8s. 2s. cl.  
Marsden's (Hon. A.) A Widow's Counselor and Comforter, 2s. 6d. cl.  
School Girl in France (The), 3rd ed. 12mo. cl.  
Specimen Flora, or British Botany Exemplified, 8vo. MS. 21s. silk.  
Surrey's Grammar of French History, 2nd ed. 12mo. 5s. 6d. cl.  
Tatum's Ancient Coptic Version of the Book of Job, 8vo. 9s. cl.  
Theodicy, with Notes, by T. Arnold, D.D. 3rd ed. 3 vols. 30s. s. w. d.  
Trunk, by Latimer, 8vo. 2s. 6d. cl.  
Walker's Explanation of the Ten Commandments, 8vo. 4s. 6d. cl.  
Walker's Dictionary Epitomized, by B. H. Smart, 2nd ed. 7s. 6d. cl.  
Young Lady's New Grammar, by a Lady, 12mo. 1s. 6d. cl.

## BANKSIDE AND THE GLOBE THEATRE.

Referring to your remarks, in the last *Athenæum*, upon Mr. Howitt's recent work, I beg to state that I have a very old coloured drawing of London, in which Bankside, in its original character as the favourite resort of Londoners in the beginning of the sixteenth century, is very well shown. From the draw-bridge on old London Bridge being represented, the engraving must be of a date anterior to 1529; when this provision for defence and to facilitate the navigation of the river was removed and a stone arch substituted. The Globe Theatre, as you observe, is situated very near St. Saviour's, Southwark,—nearer, in fact, than to the site of the present Southwark Bridge. Its hexagonal shape is also clearly shown. At that time Bankside was laid out in gardens, planted with trees; and appears to have been chiefly devoted to purposes of pleasure and amusement. I think my picture of London is the oldest existing:—but Mr. Collier can tell you how apt collectors are to fancy themselves in possession of a great treasure.

CHARLES JOHNSTON.

## THE STATE PAPER OFFICE.

Feb. 10.

In your last number, you point out the vacant piece of ground adjoining to the State Paper Office as a site on which a building for the Public Records of the country might have been erected; but mention that, this not having been done, Dr. Buckland, Dean of Westminster, had applied for it to erect a church there.

For the former purpose it is not one tenth part large enough, and for the latter it is on various accounts, most ineligible. But I have reason to hope that it is destined for a much more legitimate object. It is well known to all who have had the rare good fortune of getting access to the State Paper Office (myself among the number), that that building is by no means adequate to the proper accommodation of the historical treasures within its walls; and will be totally inadequate to the reception of readers, should a more liberal and extended access be accorded to the literary world.

It has been rumoured that this is in contemplation; and that, to effect it, the piece of ground in question has been reserved by the Government for the enlargement of the present building. That such a consummation cannot be long delayed is almost obvious. When the various reports of the Record Commissioners have promulgated the contents of the State Paper

Office to the world,—and when such works as 'Tytler's History of Scotland,' 'The Life of Gresham,' 'Miss Agnes Strickland's 'Queens of England,' 'Miss Wood's 'Ladies of England,' 'Lady Bertie's 'Five Generations of a Loyal House,' 'Sir H. Nicolas's 'Life of Chancellor Hatton,' 'Mr. Amos's 'Poisoning of Sir Thomas Overbury,' and many others of a similar class, bear such ample and undeniable testimony to the historical value of perhaps the noblest collection of manuscripts in England,—it is a matter of astonishment how the great body of the literary world can rest content to be excluded, while the favoured few, who are only too happy to be admitted, are reaping a rich harvest within its walls,—and no sufficient reason exists why all should not in some degree be partakers thereof.

A READER.

## OUR WEEKLY GOSSIP.

THE news from India furnishes us, we lament to say, with a name or two to be added to our too-frequent paragraphs of literary obituary. Capt. Postans, known to our readers by his able work on Scinde—and Major-General Vans Kennedy, oriental translator to the Bombay government and a well-known writer on military and Indian subjects—are both on the mournful list.—At home, comic fiction has lost a clever practitioner in the Rev. J. T. Hewlett;—whose racy pictures of university discipline in 'Peter Priggins,' 'College Life,' and other independent works, and in fugitive contributions to the periodicals, were received by the public with great favour on their appearance. We regret to see, notwithstanding, that the circumstances under which he has left a large family are painfully illustrated by the touching incidents that attended his funeral. He was buried at the cost of his masonic brethren; and the anxiety attendant upon the literary labour whose price is the daily bread of numerous dependents, is said to have hastened the event which withdraws even that slender resource and leaves the latter wholly destitute.—The French papers, too, furnish their contingent to this record of literary deaths. The Comte de Fortis, the author of a variety of books of travel—and Dr. Labat, the author of many works on the science and practice of medicine, who filled recently the office of first physician to the King of Persia, and was known as the Mirza-Labat-Kahn—are amongst the number.

The *Jewish Chronicle* mentions that Mr. Philip Salomons has recently presented the valuable library of his late father, consisting of some very rare biblical and rabbinical works—in all about 400 volumes—to the Corporation of the City of London.

We understand that at the next monthly meeting of the Archaeological Institute, to be held on Friday the 5th of March, Professor Willis will deliver a lecture on the arrangement of conventual buildings,—as illustrated by a comparison of the existing monastic buildings at Canterbury with the ancient plan of them given by Eadwin in the twelfth century.

The first meeting of the new Institution of Mechanical Engineers was held at Birmingham a week or two since, for (amongst other purposes) the adoption of its rules and the election of its officers. Mr. George Stephenson was elected President of the young association.—The Council of University College, London, we may mention, too, have instituted a professorship of the Mechanical Principles of Engineering—and appointed Mr. Eaton Hodgkinson to the chair.

Some of our readers will remember that last year a Committee was appointed by the Asiatic Society in Calcutta to digest a plan for investigating the antiquities of ancient India:—a move which was occasioned by the desire expressed by the Court of Directors to obtain from that learned body assistance in guiding their officers on the track of such observations. We learn from the *Bombay Times* that the Report of this Committee has been called for,—and is about to be given in. In the interval that has elapsed since the formation of the Committee, nothing that the public is aware of has resulted beyond the deputation of Capt. Gill to the Caves at Ajunta. "We hope," says a writer in the paper in question, "that some light may be thrown upon the subject by the expected report; as it is one of high interest not only to Indian but European archaeologists. The many points of osculation between Egyptian and Buddhist antiquity have suggested numberless queries

and problems to the minds of those who take an interest in such inquiries: but the solution of these necessitates far more profound examination than the existing reliques of India have hitherto received. We require that the most accurate representations of these reliques should be depicted and widely circulated, not merely among local literati, but among foreign antiquarians, skilled in an archaeology more refined than that which popularly obtains among us. To those who have sifted Egypt, who have unearthed Etruria, who have revived Lycia, must the summons be sent, and the means afforded to assist in the solution of the great problems of the mystic past of India. When the Government and Asiatic Society make this call and extend this aid, the co-operation of Europe will be neither slow nor uncertain."

A correspondent has furnished us with the following account of a remarkable landscape which occurred on the 20th of last December, on the left bank of the Rhine, at a place opposite to Unkel:—"The hill at the place is known by the name of the Bingerler Kopf; and has an elevation of about 380 feet above the surface of the river: and for a long period considerable quantities of basalt have been quarried there. The basalt presents a very beautiful and a varied appearance; being arranged in groups of columns with different inclinations; and under it is basaltic conglomerate,—between which and the clay slate composing the lowest rocks is a parting or intermediary stratum of clay. The high road to Coblenz runs past the base of the quarries. In the stratum of clay is a cleft or fissure running up the hill from the south side,—afterwards turning in a nearly parallel direction with the road for the entire length of the ground above, (that has been shattered by the disturbance)—and coming down on the north side to the foot of the hill: and owing to this fissure, a considerable portion of the anterior slope of the hill has been loosened. The clay is extremely slippery; and a great portion of the sloping hill, with its covering of brushwood and plants, has slid over it,—and has been broken up into large masses, lying in disorder among the portion of basalt that had not been yet worked out in the quarries. These masses have pressed by their weight on the lower parts of the quarries near the road, which parts have been variously broken and raised up. Even the road itself has been elevated on the southern side of the disturbed ground, and its surface broken up; and towards the northern side it has been spread over with pieces that have fallen down, forming a number of heaps. A portion of the basaltic rock in one place has been forced out of its position,—and now presents the appearance of a massive wall, having its component columns more or less loosened. In consequence of this disturbance, there are now many clefts in the anterior side of the declivity of the hill; the road that passed through the quarry has been turned out of its direction, and now inclines on its northern side towards the hill; a workman's hut has been elevated 20 feet, with its walls uninjured; and two strong walls of a vineyard, which were formerly horizontal, are now curved like a bow and much broken. The extent of ground that has been affected by this landslide is about 60 morgen; and it now presents an appearance closely resembling that of the district in Calabria that was broken up by the earthquake of 1783. In the dry summer of last year, the workmen had occasionally observed movements in the ground over which the highway passes; and in the month of December, these became more frequent,—as was manifested by a number of fissures of a zigzag shape. On the 20th of that month, large masses began to move with a considerable noise; and towards mid-day the quarries became broken up, and assumed their present appearance,—loose portions still continuing to slide down. On the sides of the great cleft in the clay stratum there was a considerable depth of snow which had fallen some days before;—on the 15th, there was frost;—on the 18th, the thermometer was 15° R. under zero, but during that day the temperature rose; and on the 19th, there was a thaw, which had not quite melted the snow. The frost had not penetrated far into the ground. The fissures showed that the soil was loose; and the slippery surface of the clay was wet and slimy, but not frozen. It may be concluded from the movements that occurred during the past





illegality of the final award. In the regulations for the granting of the Royal Medals given by Her Majesty it is expressly stated that the medals must be given for papers that had been inserted in the Transactions. Now, Mr. Beck's paper had not only not been inserted in the Transactions, but was not printed for eight or nine months after he had received the medal. This circumstance accounted for the period that had been allowed to elapse before bringing the subject under the notice of the Society. Mr. Jones then moved the following resolution:—

That it is the opinion of this special general meeting of the Royal Society of London for Improving Natural Knowledge, that the award of the Royal Medal in Physiology for 1845 was made under circumstances characterized by great irregularity, and in violation of Her Majesty Queen Victoria's regulations;—viz., that the royal medals be given for such papers only as have been presented to the Royal Society and inserted in their Transactions; and that, therefore, the said award ought to be considered as null and void.

Dr. Copland seconded the resolution.

The Marquis of Northampton—who had, at the request of Mr. Jones, read extracts from the Minutes of Council relating to this matter—said that he would now re-state what he had before said at one of the ordinary meetings of the Society—that he believed the Council had, in the award of the Royal Medal for 1845, committed an error. In the previous grants of medals from the throne, the terms "for papers inserted in the Transactions" are used without the past tense, and the alteration of the terms had not been observed. Many previous medals had been awarded to persons before their papers were published in the Transactions. Whatever was the amount of punishment which the Society would inflict for this error, it must fall on himself and the two secretaries, Dr. Roget and Mr. Christie:—for of the other members of the Council of 1845, there were none in office in 1847.

Some observations that fell from Mr. Jones led to a few remarks on the merits of Mr. Beck's paper: in which Prof. Owen, Dr. Sharpey and Dr. Todd took part. But the discussion was stopped by the President, as foreign to the object of the meeting.

Prof. Bell and Mr. Warren having made some remarks, Mr. J. E. Gray moved the following amendment,—which was seconded by the Rev. R. Sheepshanks.

That whereas the president of the society has already expressed from the chair an opinion on the irregularity which attended the award of the royal medal in 1845,—and whereas the Council issued new regulations with regard to the royal medals as soon as they discovered that those enacted in 1839 were inconsistent with the terms of the royal grant:—it, therefore, does not seem expedient to the present meeting that any further proceedings should be taken in the matter.

Sir John Lubbock thought that the passing of Mr. Jones's resolution would be a vote of censure on the Council; although it appeared on the face of the matter that there was not the slightest knowledge on their part that they were in any manner transgressing the rules under which they acted.

Mr. Warren thought that, as the act was illegal, the Society ought not to hesitate to pronounce it so, and to retract as far as possible its steps.

Dr. Bright, as one of the requisitionists, wished to say that he was glad this inquiry had taken place. It would remove from the Council the stigma which had rested upon them from the misrepresentations of the facts which they had had this day explained; and also would act as a means of preventing any negligence with regard to the award of medals in future.

The meeting was also addressed by Mr. Christie, the secretary, and by Mr. Babbage.

The Marquis of Northampton said, in conclusion, that he had been much misrepresented in this matter; but as the attacks were anonymous, he could not reply to them. He had been said to be opposed to inquiry, and to any changes in the Society; and it had been asserted that he was about to resign his presidency. He was always most anxious for the welfare of the Society; and, so far from being opposed to change, he had consented to many changes which he thought were for the honour and good of the Society. He hoped this would be the only feeling which would actuate him in all he did.

The amendment having been put, a large number of hands were held up in its favour:—for the negative, three. Sir Robert Harry Inglis proposed, and Sir Rodrick Impey Murchison seconded, a vote of thanks

to the noble president:—and the meeting separated at half-past five o'clock.

**ASTRONOMICAL.**—Jan. 8.—MONS. U. J. Leverrier was elected an Associate. Commander C. Shadwell, R.N., the Rev. H. A. Goodwin, and W. Roberts, Esq., were elected Fellows.

'Observations of Leverrier's Planet,' by various persons in various places.

'Approximate Elements of the same Planet,' by Mr. Hind.

'Approximate Ephemeris of Astræa.'

'De Vico's Fourth Comet' (Feb. 20, 1846), and

'Observations of Comet of May 19, 1846,' by Professor W. C. Bond, of Cambridge, U.S.

'Elements of the Comet of May 19, 1846.'

'Reduction of the Observations of Halley's Comet, made at the Cambridge Observatory in the years 1835 and 1836,' by the Astronomer Royal. The work is divided into sections:—1. A catalogue of stars of comparison. 2. Errors of Ephemeris in R.A. from differential observations only. 3. Computation of the Index Errors of the Equatorial in R.A. 4. Errors of the Ephemeris in R.A. from the data of the previous section. 5. Errors of the Ephemeris in R.A. from differential transits at the Mural Circle. 6. Errors of the Ephemeris in N.P.D. from differential observations only. 7. Computation of the Index Errors in N.P.D. of the Equatorial. 8. Errors of the Ephemeris in N.P.D. from the data of the last section. 9. A tabular collection of all the previous results, with remarks.

'On a Proposed Alteration of Bessel's Method for the Computation of the Corrections by which the Apparent Places of Stars are derived from the Mean Place,' by the Astronomer Royal.

'Orbits of Double Stars,' computed by Capt. W. S. Jacob, B.E.

'Notice respecting a pair of Chinese Planispheres brought from Chusan, and presented to the Society, by Capt. Sir E. Home, R.N.,' by Mr. Woolgar.—The hemispheres are of 25 inches internal diameter, projected stereographically on the plane of the ecliptic. The magnitudes of the stars are represented conventionally by a method which makes a star of the first magnitude less conspicuous than one of the third or fourth. There are six magnitudes. The principal stars are connected by right lines. The groups thus formed sometimes do, and sometimes do not, agree with those found in some European maps. The map is executed coarsely by block printing. The positions and magnitudes are incorrect. There is no appearance of European origin. The selection of stars of the fifth and sixth magnitudes could not well have been copied, and some stars are inserted which are not to be found in any common catalogue or map. The epoch seems to be about A.D. 1735.

'A Historical Survey of Comets,' by Dr. Michelsen. The author commences with a general review of the early history of Cometary Astronomy, and notices the uncertainty attaching to ancient European accounts of Comets: the information given us by the Chinese annalists, Ma-tuon-lin, as sketched by Mailla, Gaubil, and De Guignes, presenting a more definite aspect. He remarks that the comet which appeared in the time of Anaxagoras may be considered the first established historically, though as yet unconfirmed by any astronomical calculation. The author then proceeds to give a detailed description of the most celebrated comets; and concludes that there are three comets whose return is certain,—five probably periodical, from the similarity of their elements with those of preceding comets,—and nineteen for which elliptical orbits have been calculated with some degree of probability; making the total number of periodical comets twenty-seven.

Jan. 12.—The Annual General Meeting was held: when the usual Report from the Council was read. The subject of the new planet, and the claims of MM. Leverrier and Adams, were naturally of prominent importance. No medal was awarded. We collected from the Report that the Council could not come to an agreement upon any one course, by a majority sufficient, according to the laws of the Society, to allow them to act. Some, it seemed, wished to call a general meeting to suspend the existing by-law on the subject of medals, and to award two such distinctions. This was opposed, on

the ground that the differences of opinion in a general meeting would probably be as great as those in the Council,—and that it would be contrary to the spirit of the laws of the Society to throw before a general meeting a peculiarly difficult subject, of a kind which, even in the easier cases, had been by those laws most especially reserved to the Council. This view of the matter prevailed,—by what majority we were not told. It being thus decided that only one medal should be given, M. Leverrier's name, as the first on the list, was put to the ballot. The majority requisite to award a medal is three to one. But several of the voters thinking, as it was stated, that a medal to M. Leverrier and nothing to Mr. Adams would draw a distinction between the two which would be an injustice to the latter, the majority of three to one was not obtained. Every one, says the Report, regrets that a positive conclusion was not arrived at:—the difficulty was, that no sufficient number could agree on what it should be. Now, it seems that the conclusion was that which the by-laws were expressly framed to bring about in such a case. Why are five out of nineteen allowed to arrest a result, if it be not that it is meant that the arrest should always take place when there is even a moderate amount of difference of opinion? In this case, we collected that the differences of opinion were wide and strong.

After a long discussion, and the proposal of many different amendments to the reception of the Report, the Meeting directed that a special general meeting should be called to discuss the subject, without the restrictions of the by-laws, excepting that one of them which relates to the requisite majority.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Statistical Society, 8, P.M.
- TUES. Pathological Society, 8.
- TUES. Horticultural Society, 2.
- Civil Engineers, 8.
- Linnean Society, 8.
- WED. Society of Arts, 8.
- College of Physicians, 4.—Gulstonian Lecture.
- THURS. Society of Antiquaries, 8.
- Royal Society, half-past 8.
- FRI. Geological Society, 1.—Annual.
- Royal Institution, half-past 8.—Robert Hunt, Esq. 'On the Changes produced by Invisible (Actinic) Radiations.'
- College of Physicians, 4.—Croulan Lecture.

#### FINE ARTS

*Minutes of the Trustees of the National Gallery during the years 1845 and 1846. Printed by Order of the House of Commons.*

THESE Minutes, seventeen in number, were moved for by Mr. Hume, and ordered by the House of Commons to be printed. They are valuable because they give some insight into the working of the National Gallery; and especially important at the present moment because they embody Mr. Eastlake's vindication of himself against his known and unknown accusers—the evidence of the witnesses whom he summoned to his aid—and finally the decision of the Trustees, not in the shape of an acquittal, but in the more honourable character of an entire approval. At the last meeting of the Trustees (held so recently as the 4th inst.), it was unanimously resolved "that in the opinion of the Trustees, the Report made by Mr. Eastlake is entirely satisfactory, and justifies the confidence which they have reposed in his judgment in respect to the treatment of the pictures in the National Gallery." The Trustees present on this occasion were the Earl of Aberdeen, the Marquess of Lansdowne, the Earl of Ripon, the Earl of Ellesmere, Lord Montagu, Sir Robert Peel, Sir James Graham, Mr. Samuel Rogers, and Mr. William Wells. The decision is one entirely to our minds—and one with which every person competent to speak upon the subject is, we think, likely now to agree.

Mr. Eastlake's defence—on which, in part, the decision of the Trustees is founded—is as follows:—  
National Gallery, 29th January, 1847.

My Lords and Gentlemen,—In obedience to your instructions, I have the honour to submit the following report of proceedings which have taken place under my superintendence relative to the cleaning of certain pictures in the National Gallery. \* \* At a meeting of the trustees, on Monday the 24th of August last, I stated that several pictures in the National Gallery appeared to me to require cleaning, whereupon it was resolved,—“That Mr. Eastlake is empowered by the Trustees to use his discretion in causing such pictures as appear to be in want of this treatment to be cleaned and otherwise restored by competent persons, whom he shall select for the purpose, as far as practicable, during the approaching vacation.” The







attributed to Vander Helst; Mr. Read of two drawings said to be by Vandike; Mr. Hogarth of two pictures by Gainsborough; Mr. Warner Otley of four pictures by early Italian Masters; Mr. J. M. Taylor of a Giorgione; the Earl of Ellesmere of his 'Dutch School,' by Jan Steen, from Lord Camden's Collection, and a picture by Wouvermans from that of Cardinal Fesch—the two for 3,000*l.*; and Lord Ashburnham and Mr. Edward Solly seek to dispose of their entire collections. These are the particular offers here enumerated in two years—but not a twentieth part of the tenders made in the same short space of time! Some of the offers are entertained by the Trustees; who seem to want money and space—not the spirit proper for such a trust. The Jan Steen would be a real acquisition, and cheap to a nation at any price.

There are minor matters in these Minutes particularly interesting at the present moment. At the meeting of the 7th of April, 1845, a letter was read from Mr. Samuel Woodburn, addressed to the Marquis of Lansdowne, submitting to his Lordship an arrangement by means of which a collection of drawings in his possession might, on certain terms named, be made available for the advancement of Art. This was declined. At the meeting of the 2nd of February, 1846, letters were read from Mr. Samuel Woodburn, in which he proposed that his brother William should receive for three years the sum of 200*l.* per annum, travelling and other expenses included.—Mr. Woodburn engaging to offer to the Trustees annually a certain number of pictures at a profit of from 20 to 30 per cent. This also was declined. At a subsequent meeting, a letter was read from Mr. Thomas Felton, "on the part of the clergy of the Church of England and others, asking for admission to the Trustees, of a deputation, for the purpose of stating their objection to the representation of 'The Eternal Father' in some of the pictures of this Gallery."—whereupon it was resolved "that the Trustees not agreeing in the objection, raised against the picture by Murillo alluded to and others purchased by the nation, from their merits as works of Art, and as the controul of the Gallery rests exclusively with the Treasury, subject to the authority of Parliament, the Trustees contemplate no practicable consequences from the interview sought:—which they, therefore, beg leave to decline: this decision to be communicated to the parties."

# BRITISH INSTITUTION.

Our remark of last year on the annually deteriorating character of this Exhibition is confirmed by the many manifestations of incapacity with which the walls of the Institution are now crowded. Five hundred and forty-three productions, most of them misnamed pictures, are herein assembled: of which one or two only aim at the highest excellence. A few only are of anything like pretension—a few more just pass mediocrity: while the great majority exhibit results more wretched than we remember to have ever before seen brought together under the name of Art—congregated under a roof whose very name a few short years back was a guarantee for excellence.

That this has happened by some laxity in the system of government here pursued it is not difficult to understand. The Institution was established in 1805, "for the encouragement and improvement of British Artists;" and its intention was declared in the same year, by its Committee, in the following words:—"We feel no apprehension but that the spirit of the British Artist will be awakened and nurtured whenever a free and fair scope shall be given to his talents; whenever he shall be stimulated by the same patronage as that which raised and rewarded the Italian and Grecian masters." It was founded for promoting the illustration of history or poetry by Art—in the departments of the figure or the landscape; but has become an emporium for the perpetuation of platitudes and versions of the most accidental human forms, ordinary landscapes, costume pictures, and uninteresting still life. The highest ability displayed in any one of these directions raises its author little beyond the rank of a very skilful artisan. No exercise of the imagination—no high employment of the faculties of the human mind—is called into action by the execution of such works. The best of them are chiefly dependent on

nicety of observation and manual dexterity for their appeal to the eye.

Talents displayed on unworthy subjects excite only painful regret at mis-directed effort and mis-spent time—and this in a ratio proportioned to the magnitude of the powers engaged. One attempt only in a right direction has been here made:—in an historical composition by Mr. Fraser, which deserves warm praise. The place assigned, however, to this work exemplifies that want of attention to the claims of a superior class of Art which it was the avowed and declared object of the Institution at its establishment to bestow. Instead of being hung, as this picture deserved, in a centre in the North room, two landscapes have been preferred for such posts of honour; and the few exercises in historic Art which have been contributed by Pickersgill, Elmore, O'Neill, Hook, and others, are either placed too high to be properly appreciated, or otherwise in situations inferior to their merits. Is it to be wondered at that so many of our magnates contribute nothing here?—One source of interest to which the public have been long accustomed, is, besides, now withheld. An understanding existed, till within the last three or four years, that such works as had been exhibited elsewhere and remained on their authors' hands might be sent to the Institution, for the chance of being disposed of,—or, at any rate, seen in better situations than they had enjoyed elsewhere. This privilege has been discontinued; it is said, in consequence of a remark which fell—we believe casually—from a high personage. The task of pointing out the commendable features of the Exhibition will not be a laborious one:—the scantiness of the materials prescribes it within very narrow limits.

In reference to Mrs. Carpenter's two studies, *The Head of a Girl* (No. 40) and *Playmates* (No. 205), it may with justice be affirmed, that she is one of the few—of her sex the only one—who, in the representation of infantine form and beauty, conveys it to the canvas with such an expression of its pose and movement as reminds us of Reynolds. No one represents the *naïveté* of childhood so well: as is evidenced in the latter of these subjects—a child gambolling with his dog. It is a study full of playfulness and spirit, expressed in a style vigorous yet refined.

Etty's *Magdalen reading* (No. 206) is a finely modelled study:—a girl's head, touched in, as are all his flesh tones, with a suffusion of hue that annihilates all crudity of paint,—heightened in its importance by such a combination of tinting in the background, such opposition and force, as exhibit on a small surface the great science of the master. *An Israelite indeed* (No. 39) is a finer instance of colour than of character. *Reposing after Bathing* (303)—a group of nymphs—exhibits that voluptuousness of form and combination so peculiarly the quality of this artist's taste.

Mr. Alexander Fraser's *Last Moments of Mary Queen of Scots* (365), in despite of the deficiencies of structural knowledge which it displays, is the most able composition that we have seen from his hand; though we remember well his 'Rembrandt,' his 'Teniers,' his 'Robinson Crusoe' and others,—all marked by a sense of the picturesque in laying out groups, light and shade, or by management of colour. This picture represents the Queen in the Hall of Fotheringay Castle prepared for her execution. She is seated, crucifix in hand, wrapt in the contemplation of the great change which she is about to undergo: and it is in the expression of this awful feeling that we detect the only high moral thought recognizable throughout the entire Exhibition. Queen Mary is at the moment of separation from the world. She heeds not the exhortations of the Dean of Peterborough—sees not him, nor the Earl of Kent, nor the executioner, nor the crowd. Neither does she heed the physical pang that awaits her. Her maidens and retainers vainly endeavour to conceal their emotion; while those whose office is blood stand with averted faces, about to deal the doom on her whom they "dare not look upon." To speak of this picture technically, the central group is well arranged in direction of line, in shape, and in light and shade. The general aspect, though solemn—though the cold colour of the central mass of black is diffused by means of the cool tints of the building and fittings of the apartment—is yet happily contrasted with, and

relieved by, the rich attire of the officials, the uniform of the soldiers, the fittings of the foreground, and the brown flesh and dresses of the sturdy executioners. In the treatment of such a subject, it was difficult to avoid monotony or dinginess:—yet here there is an air of freshness. We could have desired a higher power of giving utterance, by better drawing, to the painter's design:—but, on the whole, we can congratulate him on the advance which he has made.

Mr. Stone contributes only one work (No. 58), which he calls *The Approaching Footstep*. It is in subjects like these that he excels; and he would do more justice to his own powers were he to continue in that peculiar line which has made him known. The anxiety with which a very pretty girl—her favourite dog nestled in her arms—awaits the arrival of the approaching footstep, is given in her action with much grace; while the quality of the beauty which this artist so delights to represent is perfectly in character here. The landscape background is not significant enough in species—not sufficiently individualized—to make it clear what is the character of the trees or the vegetation. It is too much generalized,—and wants speciality of purpose.

*The Love Letter* (No. 220), by T. Mogford, is no mean approximation to Mr. Stone's style, and might be readily mistaken for his work. It is well drawn and clearly coloured.

*She hangs upon the cheek of Night* (No. 185), by Mr. Sant. The contrast between the two lights of the lamp and of the moon is too strongly marked. The picture is not so agreeable in effect as was the artist's whole-length portrait last year.—*The Morning and Evening* are scarcely to our taste,—though ambitious in their intentions and promising well for the future.

Mr. Linton has two contributions—characterized by a degree of freshness and vigour which we have never before beheld in him. His landscapes have usually been compositions until the last year; and his present works are as great an advance on those as they were improvements on all his former doings. *Hutton Forge* (No. 13)—a scene on the River Lune, Lancashire,—has an intensity of brightness, not rawness—a look of reality, the truth of which may be tested by allowing the eye to revert to many of its neighbours in the same department. The masses of rock and tree on the left, very beautifully drawn, are painted with a force and verisimilitude which attest the artist's nice observation of the scene. The distance, the height, are in harmony—and might be approached: while the sky is fresh and clear. Might not the water have been better for a less mannered execution? Yet it is fluid and transparent in character. *The Campagna, Rome* (No. 379) is an excellent delineation of a site described as one whose "very tombs now vanish like the dead." The painter has here confirmed what has often occurred to ourselves whilst gazing on the actual scene—how untruly the climate of those regions is usually rendered as lurid and hot. How often have we beheld the zenith as blue and the distance as fresh as it has here been depicted by Mr. Linton! This year has unquestionably increased that artist's reputation much.

*Rizpah watching the Dead Sons of Saul* (No. 150) has furnished Mr. Hook with a capital occasion to display his knowledge of the human form in a series of exercises of academic figures—excellently arranged. They testify, in their drawing and colour, to the attention with which he has studied them—and the antique, as well as Venetian, Art. On the production of this work, we learn that he was elected the Travelling Student of the Academy: and hope that he may sustain, on his return, the excellent promise here given of the future colourist.

What can be seen of Mr. Elmore's *Bianca Capello* (214) in the situation assigned to it leads us to consider it carefully studied. But it is so placed that no judgment can with certainty be pronounced.—A similar remark applies to Mr. F. Pickersgill's *Scene from Shakespeare's Henry IV.* (No. 443): which in composition is novel, and true to the text; and appears, as well as we could venture to judge, more refined in colour and more delicately executed than anything previously from that artist's hand.

There is always much beauty in the grouping and drawing of the figures with which Mr. Wingfield peoples the scenes of a by-gone age. Without anything like an imitation of Watteau, he operates in a

kindred spirit,—and is equally natural and characteristic. The tints on the landscape in *Queen Mary's Bower* (493)—a scene at Hampton Court—have more the air of the studio than the truthful effect of daylight (which let the artist be advised to study always on the spot): but the subject is of much interest. In *Mary Magdalene and the other Mary sitting over against the Sepulchre* (No. 479), Mr. O'Neil has found another opportunity for his favourite form of interpretation—Scripture illustration. There are good sentiment in the attitude of the Magdalen and appropriate action in her figure. The other figures are unequal, and wanting in character. Much is expected of this artist: and we look for the maintenance of that reputation which began so well with 'Jephthah's Daughter.'

And here let us ask,—how happens it that so many perpetrations, offered as illustrations of the New Testament, were ever allowed to meet the eye? Having no desire to hold up their authors to derision, their feelings will be spared by our consigning them to oblivion. Such absurdities let us hope never again to see here or anywhere else.—The dearth of interest which this Exhibition presents permits us to devote space to the mention of an effort by Mr. E. B. Morris, *The First Death* (485). It is a large and ambitious composition; in which, if the artist has not fully realized our idea of the subject, he has yet manifested considerable power in the painting of the figure, mechanically considered. This is one of the best things that Mr. Morris has done: and it is entitled to notice in such a collection as this, as giving evidence of a high aim and integrity of purpose. Three studies, *Piety* (262), by V. W. Mackay, whose simplicity is much detracted from by the affectation of a gilded ground—*The Natural Parasol* (No. 278), a very clever conceit, by T. Roods—and *A Slave* (No. 340), by G. Lance—are amongst the most expressive heads, of the natural size, in the great number contributed to this Exhibition.

#### PROGRESS AT THE NEW HOUSES OF PARLIAMENT.

Our readers will be glad to know what is the actual position of these works: and we are enabled to satisfy them—having recently had occasion to make a hasty survey for ourselves.—The fittings-up of the House of Lords and of the adjacent apartments proceed apace; and the House itself begins to assume its finished appearance. The details are most gorgeous. No works of modern times can compare with them: yet the general impression is one of subdued magnificence. The wood-work is nearly completed and fixed—and the heraldic painter is busy. He is now chiefly employed in inserting the arms of the Lord Chancellors—which are in process of being pointed on the upper parts of the panels along both sides of the chamber. The blank spaces of the walls, to be hereafter painted in fresco, are temporarily hung with crimson drapery, powdered with golden crowns, roses, &c. We have already spoken of Mr. Dyce's fresco—which maintains its excellence. The 'Fourth Estate' has been provided with admirable accommodation, immediately opposite the First. The Reporters' gallery fronts the Throne; and is almost as prominent and ornamental an object as Her Majesty's seat. The brass railings of the gallery are fitted. This leads into the corridors for Lords and Commons. The many doorways ingeniously form part of the lower panelling of the jambs of the windows. Mr. Barry seems to have heated the rooms without Dr. Reid's aid. We found them of a very agreeable temperature. No stained glass has yet been permanently fitted. Some has been tried;—and the effect is said to have been excellent. It is, we believe, in preparation by Mr. Hardman, of Birmingham. The ante-chamber of the House of Lords, next the throne end, is almost completed:—so is the public hall at the opposite end. In the first, the style of decoration is almost as elaborate as that of the House of Lords itself. Above a fire-place, we observed a large panel of sculptured wood-work, representing Queen Philippa pleading for the Burgesses of Calais. It did not impress us very favourably, on a rapid glance. The position of Edward III., with his crossed legs, looked graceless. In the public hall, we were struck with the magnificence of the floor; on which Minton's Encaustic Tiles—in colours of red, yellow, and cobalt—are in process of laying down. In the centre is a red and white rose of marble, surrounded by brasswork

enamelled: and the borders of the tiles are judiciously marked by lines of black Derbyshire marble. The outer gates of the House of Lords are visible from this hall. They are of brass,—and very beautiful is their workmanship. Here, too, the windows are to be of stained glass,—but none is yet fitted. These are the only parts of the building which give an idea of what the whole will be when finished.—The House of Commons is very backward,—not even roofed in. The central tower is beginning to be seen above the surrounding buildings; and the groining of the arch of the Victoria Tower is turned.

FINE ART GOSSIP.—As we have promised our readers that we will not lose sight of any move that may be made in reference to the final location of the Wellington Group, we may inform such of them as have overlooked the fact in the Parliamentary Reports that Lord Morpeth has declared the intentions of Government on the subject in the sense which we have already led them to expect. In answer to an inquiry "If the noble Lord was prepared to give any information to the House on the subject?" the minister stated that "the Government have signified their wish to the Sub-committee of the Wellington Statue that it should be removed from the place which it occupies."

The Council of the Art-Union of London have selected 'L'Allegro' and 'Il Penseroso,' of Milton for illustration by wood-engravings—to be presented to their subscribers next year, in lieu of a print.

Our contemporary, the *Builder*, mentions that an original painting by Michael Angelo has been bequeathed to the university of Oxford by Mr. Fairholme, of Chappel Lauder; with a direction that it be placed in the new University Galleries, where are now deposited the drawings by Michael Angelo and Raphael formerly collected by Sir Thomas Lawrence. The painting represents the infant Saviour asleep on his mother's lap;—and originally consisted of a mere sketch by Michael Angelo. It was subsequently filled up by his pupil, Marcello Venusti.

We learn, with regret, that the works of restoration at Wells Cathedral, so auspiciously commenced under Dean Goodenough, are about to be suspended. For some reason—or rather, for no good reason, we should be inclined to say—the present Dean has no sympathy with them. The preparations, which had been costly and elaborate, are in course of being removed; and a great expense already incurred will thus be turned to no account.

The following examples of liberality, which our contemporaries have borrowed from the Liverpool papers, if they be correctly reported, are worth recording in our columns also, as instances of appreciation which speaks well for the improved feeling towards Art amongst our countrymen—and of that best and most independent form of patronage which the artist can know—the spontaneous homage of munificent individuals. Mr. Charles Chaloner, of Oak Hill, Old Swan, has recently, it is stated, had Mr. Herbert, R.A., staying at his seat, for the purpose of painting his portrait. When the work was finished, the host, without asking the artist's terms, placed a sealed letter in his hand, requesting his acceptance of its inclosure. On opening the envelope, Mr. Herbert found a cheque for a thousand pounds.—Another Liverpool patron of Art last week, it is said, paid a thousand pounds for a picture by Etty.

In Ireland, Art has been enlisted in the cause of charity:—a committee having been formed in Dublin to arrange an exhibition of the works of old masters, in aid of the funds for affording relief to the general destitution.

A correspondent of a morning paper writes from Rome that Gibson's statue of the Queen will be forwarded for the coming Exhibition at the Royal Academy.—While alluding to the exhibition in question, we may mention that the proprietor of the Adelaide Gallery, in the Strand, has offered the use of his institution to such artists as may not be able to procure admission for their pictures, from lack of room or other causes, at the Academy.

From Manheim it is stated that the citizens of that place have obtained the authority of the Grand-duke to erect a monument, in that capital, in honour of the Baden veterans who fought under Napoleon.

A correspondent of the *Literary Gazette* has added some further particulars which have recently

transpired confirming the opinion of those who attribute the painting of 'The Last Supper' some time since discovered in a convent in Florence to Raphael.—"Besides the master-hand manifest in this wonderful painting, another piece of presumptive evidence strongly supports the alleged authenticity. A painstaking worthy antiquarian, in prosing over certain ancient registers and parochial books belonging to the Church of St. Lorenzo, found a most important item:—viz. that in the year 1505 the curate of St. Lorenzo had inserted the fact of having received the sum of *due lire* from Madonna Taddei, *badessa delle donne di Foligno* (abbess of the nuns of Foligno), for having performed the ceremony of blessing the new refectory in her convent. Neri di Bicci painted his Cennacolo in 1461,—and died in 1487; consequently could have nothing to do with the new refectory blessed in 1505:—whereas Raphael, on the contrary, was at that period not only at Florence, but living on terms of the most intimate friendship in the house of Taddeo Taddei, the father of the Abbess of Foligno. It is, therefore, thought probable that he might have obliged the daughter of his friend by painting a picture in her refectory. It may likewise be supposed that every pains was taken to conceal the fact, on account of the rigid rules imposing strict seclusion; and that it thus escaped being mentioned by Vasari and others."

#### MUSIC AND THE DRAMA

MR. LINDSAY SLOPER begs to announce that he will give THREE SOIRÉES OF CLASSICAL PIANOFORTE MUSIC in the BEETHOVEN ROOMS, 76, HARLEY-STREET, CAVENDISH-SQUARE, on the following Evenings.—THURSDAY, Feb. 18; WEDNESDAY, March 3, and WEDNESDAY, March 10, to commence a Half-past Eight o'clock. Mr. Lindsay Sloper will be assisted at the first Soirée by Miss Dolby, Messrs. Benedict, Wily, and Rousselet. Subscription Tickets, and Family Tickets (to admit three to one Soirée), 11. 1s. each, and Tickets for a single Soirée, 10s. 6d. each, may be had of Messrs. Cramer, Beale & Co., 20, Strand, and Jullien, and of Mr. Lindsay Sloper, 1, Southwick-place, Hyde Park Square.

MUSICAL UNION, 1847, WILLIS'S ROOMS. The Concerts are fixed for TUESDAYS, at Half-past Three o'clock, March 2nd and the alternate Tuesdays after Easter. Candidates eligible to become Members, to send their Names to the Director. The Tickets of Admission will be sent to Members the first week in March. The Subscription, 2l. 2s., to be paid to Messrs. Cramer & Co., 20, Strand, where the Record of the Society is published. When the list of members is completed, trials of new music will be given, to which members will be invited to attend. J. ELLA, Director.

#### EXETER HALL.

*Historical Concerts.*—In spite of the Siberian weather of Monday evening, the audience of the second was more numerous than that of the preceding concert;—and—no offence to the antiquarians!—the music selected was generally more interesting. The programme of Act the First was made up as follows:—A psalm tune by Rogers: then an anthem, 'O, Lord, my God,' by Pelham Humphreys. Far finer than this, however, are the specimens by Michael Wise, 'Prepare ye the way of the Lord,' and Dr. Blow's magnificent and stately setting of 'I was in the Spirit.' In these, we find a great advance in colour, contrast, and melody; without the slightest deficiency in that solemnity, lacking which the most tuneable & curiously constructed church music is but a meretricious or elaborate offence. 'The Aspiration,' a sacred song, by Purcell, from Playford's 'Harmonia Sacra,' is not one of the strongest works of its composer: but after Creighton's beautiful 'I will arise' (one of our most perfect examples of what "a full anthem" should be) had been very well sung,—we heard the great English master in all his strength, in the orchestral anthem 'Behold, I bring you glad tidings.' The epithet "picturesque," which is perpetually associated in our minds with Purcell's power, will jar on the religionists of a certain school—who would limit devotional expression to the narrowest possible alphabet, and deprive the altar (to speak fancifully) of the offerings of Imagination as well as of Submission. In the anthem under notice, however, the treatment of words which are treated as often as a Service is written:—'Glory to God! &c.—has a picturesque beauty in the alternation of orchestra, organ, and voices, which (allowing for difference of epochs), has rarely been exceeded by more modern sacred composers.—Handel and Beethoven not excepted. The idea may not constitute the work: but it assigns the Creator his place among his fellows; while it appeals to those who can separate what mechanical cultivation (in some part dependent on circumstances) can effect from what the Poet, devout or profane, conceives. As the clever arrangement of the books of these "Historical Concerts" observed

—for the reckoning, reputation, pleteness, us to string turn in Put flattering perfect good work satisfact save Geni who he vi vain? The concer :Eneas? is smaller? that opera —the thir earth?—b racter of suffice to and school various an the hills a accredit the song from precursor duet, 'Har long been, untouched chorus, as rand quest Mr. Willy orchestral Miss Dolb Seguin and in their oc be more k of every cl they shoul look.

HER N any offic the annou —the sub letters are authority, England h his relat Theatre fo that withi had been having bo tion of the rutherford and Her l tied as an cised, any And if to can be re Meyerhee with his stantial h With regre his appea "We lea that of the elai that lady, General o was led such an binding in ral was, warded, as it lays question of trial we from the

• The te Jones Pri ladies," is, narrant to who could utterly wo for instanc



—“for the man of *genius* there is always a day of reckoning. Time is the destroyer only of sham reputations.” And thus, in spite of quaintness, incompleteness, *childishness* (if any one pleases to drive us to stringent definition), which meet us at every turn in Purcell’s music,—in spite of the thousand discoveries in construction, instrumental effect, melody fluttering to the ear, and the like, which have been perfected since his time,—we never come upon a good work of his without that suggestion, if not entire satisfaction, being produced, which comes of nothing more *Genius*,—and which, be the school or the man who he will, never ought to come to the hearer in vain! The principal feature of the secular part of the concert was the first act of Purcell’s ‘*Dido and Æneas*,’ in which the grain of pure gold is far smaller than in the anthem. The second act of that opera contains the best music—its witch scenes;—the third, its best song.—“When I am laid in earth” but what was given will bear out our character of Purcell, though it might not, assuredly, suffice to establish it—least of all, with doubters and school-critics. The snatches of chorus are fresh, various and vigorous—especially the final one ‘*To the hills and the vales*.’ We cannot so confidently accredit the somewhat dreary and wandering bass song from Nat. Lee’s ‘*Massacre of Paris*,’ (far-off precursor of Meyerbeer’s ‘*Huguenots*’); nor the duet, ‘*Hark, my Daridkar*,’—popular though that has long been. But we must stop: leaving other matters untouched; and merely further observing that the chorus, as usual, was excellent—the best chorus, beyond question, that we have heard in England;—that Mr. Willy’s concert-band distinguished itself in the orchestral accompaniments; and that Miss Rainforth, Miss Dolby, Mr. Loeckey, Mr. Machin, and Mr. W. Seguin sang the *solos* like persons whose hearts were in their occupation. These concerts require only to be more known to be highly esteemed by musicians of every class and country. We see no reason why they should not be established on some permanent basis.

HER MAJESTY’S THEATRE.—In the absence of any official answer to Mr. Buxton’s contradiction of the announcement in the *Morning Post*, [ante, p. 130]—the subscribers will be interested to hear that letters are in town from Leipzig, of unquestionable authority, speaking of Dr. Mendelssohn’s visit to England this season as a matter dependent on his relations with Exeter Hall and the St. James’s Theatre for the ‘*Athalie*’; and informing his friends that within the current month not a note of music had been written by him of any opera—his time having been entirely occupied with reconsideration of the ‘*Elijah*.’ It may be gravely questioned whether any engagement subsists between the composer and Her Majesty’s Theatre justifying his being advertised as an attraction for the present season;—whether, even, any *libretto* has been yet accepted by him, &c. And if to this question no positive and specific answer can be returned, what becomes of the promise of Meyerbeer, with his ‘*Camp de Silésie*’—what of Verdi with his ‘*Robbers*’—what, even, of the one substantial hope of the theatre, Mdle. Jenny Lind?—With regard to that lady, we observe that a paragraph has appeared in *Galignani’s Messenger*, as follows:—“We learn, on indisputable authority from Germany, that the friends of Mdle. Jenny Lind, in consequence of the claim advanced by Mr. Bunn on the services of that lady, have required the opinion of the Attorney-General of England upon the engagement which she was led to sign with Mr. Bunn, to learn how far such an agreement, made for the summer of 1845, is binding in 1847. The opinion of the Attorney-General was, in consequence, taken,—and has been forwarded. It is quite fatal to the claims of Mr. Bunn; as it lays down that the engagement could only be a question of damages, and that those damages in case of trial would be merely nominal:—and, finally, that, from the wording of the document, there is a strong

doubt as to whether it is a contract at all or not. This legal opinion, given by the first law officer of the Crown, will doubtless bring this matter at once to a termination.”—From the wording of the above, and if “the indisputable authority” may be relied upon, it would seem as if Mdle. Lind’s coming to England still depended on her release from her former engagement. A few weeks, however, must show.

COVENT GARDEN.—*Royal Italian Opera*.—We omitted in our last number to mention that the Covent Garden Opera Company purposes to commence its season during the first week in April. Little comment on the programme is required beyond an expression of satisfaction at the absence of puffery or exaggeration. We may further observe, that the list of known artists (supposing all the strangers announced to prove failures) is sufficiently ample to secure to the public a perfect execution of every opera to be given—and to protect the subscribers from any bad or uninteresting performances, if common care and foresight in provision be shown. We have, now, only to hope that the new works performed will be wisely selected,—and that such revivals as are attempted will not be slighted. There is a public both for old and new music,—for what is classical and for what is fashionable; and, with due energy and discretion, the one can be propitiated without disparagement of the other.

A word on the subject of *ballet*. The new establishment seems resolved to have its “*pas de quatre*” too,—since the “pending engagement” with Mdle. Fanny Elssler mentioned last week, is now, we are told, complete. This leaves the old establishment but little advantage in what has been put forward as its most probable superiority,—the *ballet*. On one side we are promised Grisi, Cerito, Grahn, Rosati; on the other, Elssler, Dumilatre, Fuoco, and Baderna (counting neither Mdle. Plunkett nor Mdle. Bertin as a *première danseuse*).

LYCEUM.—On Monday evening, the farce of ‘*The Eton Boy*’ was produced:—the part of *Fanny Curry* being played by Miss Dickenson, from Newcastle. The lady performed with much vigour and tact. She was deservedly applauded, and will be a valuable accession to the company.

ST. JAMES’S THEATRE.—*French Plays*.—That M. Lemaître is one of the greatest actors at present on the stage no person with eyes to see and heart to feel will dispute. To point out how superior he is to the best victim, tyrant or villain of pure melo-drama (as we understand the word)—how little inferior to the most thoughtful or impulsive tragedian who has ever done justice to the imaginings of the great poets—would lead us into an examination of the repertory in which he finds his strength, and on which he lavishes his creative power. Give him the skeleton of a character, with abundance of strong situations; and—no matter how glaring the improbability—no matter how revolting the misery or physical horror—no matter how meagre the language,—he will so expand the idea—so fill up the outline, not merely with broad lights and deep shades, but with rich demitints of every required gradation,—that something shall stand before his audience which not one person in a thousand shall be cool enough to analyze. This, at least, is the case with M. Lemaître’s *Robert Macaire*, and *Don César*, and *Fabien* in ‘*Le Docteur Noir*.’ The last personage is new to London. As our correspondent [*Athen. No. 994*] indicated, the drama is made up of the oldest possible contrasts—slavery and haughty insult—cruelty and self-sacrifice—madness and devotion. The influence of a mother’s pride is stronger to crush than a wife’s love is to protect one of the Pariah race:—a *mulatto* physician, whom *Pauline*, a planter’s heiress, marries after he has twice saved her life;—and whose aristocratic dignity her husband respects by one of those deeper refinements of generosity so peculiarly French, and which are withal so little delicate. *Fabien* is insulted,—spurned,—thrust into the Bastille by a *lettre de cachet*—delivered thence during the Reign of Terror, but with his reason shattered;—and merely rallies, for a third and last time, to save the lady of his ill-starred love by giving up his own life. We need not say how powerfully this tissue of struggle and outraged feeling and wretchedness is wrought out by M. Lemaître. In the fifth of the

seven scenes into which the piece is divided, his action is of the highest order. His shrinking against the door when insulted by the *Chevalier de Saint Luce* is one of the finest (because one of the most quiet) expressions of torture and humiliation which the stage has ever seen: of a more consummate art, even, than some of those tremendous touches with which the last two acts are strewn,—and which so powerfully affect the nerves of the audience. M. Lemaître is well seconded in ‘*Le Docteur Noir*’ by Mdle. Clarisse: whose acting, as the heroine, in the fourth act aforesaid, is truthful and impassioned. The burden of the drama lies upon the shoulders of these two. The impression which it leaves is “that of a charm of powerful trouble”—but to which we desire not to subject our spirits a second time.

MUSICAL AND DRAMATIC GOSSIP.—Taking up a Liverpool paper, a few days since, we were struck by the great increase of musical entertainments which its columns and criticisms disclosed. There seemed to be provision made for the evenings of an entire fortnight—of every imaginable quality. There is too much of such exhibitors as Mr. Russell’s imitator Mr. Smith (from America); followed, *longo intervallo*, by “the American Bateman”—a part of whose programme we will transcribe, to emphasize our last week’s remarks on “Transatlantic noises” as unworthy the attention of classical English musicians. Saith the advertisement,—“Mr. Bateman will *personate* (!) nightly on his various instruments, accompanying his American melodies on the banjo, violin, flute, castanets, musical stones!! and the ‘Alabama gridiron.’” Further, the Liverpool public was promised the first and best of the *talking* singers, Mr. Wilson:—Mr. Julian Adams, with “his band of thirty performers, engaged expressly from London, and carefully selected, regardless of expense, from the Philharmonic Concerts (!) and Her Majesty’s Theatre” (!!)—to say nothing of the greater Julien, who announces the “*chefs-d’œuvre* of Beethoven, &c.,” with the *élite* of his unrivalled band,” though the last, we, who know how its members are engaged, suspect, will prove little more like a full congregation than the “Dearly beloved Roger” of Dean Swift’s well-known sermon. “Too much of water” is here, without doubt!—*dilution* of Music to a feebleness like this meaning, unhappily, *delusion* of those who fancy they are cultivating a taste for it. But we are not disheartened. Such must, perhaps, be always the case when new worlds have to be colonized—when a new public is assembled. First must come the rude image, little more artistic than the figure-head of the *Mayflower* or *Trinidad*:—at a later period the *Apollo* or the *Venus*.—The same journal makes it clear that a civilized public for classical music is increasing in Liverpool, contemporaneously with what may be called “the gipsy gathering” to whom the above-mentioned hedge priests minister. We read of concerts by the Philharmonic Society; of whose prosperity (thanks to its good conduct under Mr. J. Zeugheer Herrmann) we have heard from trustworthy sources—of Choral Concerts,—and of a German *Liedertafel* Society in its infancy—to emulate, we suppose, the eminent one at Manchester. These last meetings, though of social, rather than high musical value, as our correspondent pointed out [*Athen. No. 974*], are calculated to be of use in England as administering correctives to our ancient lack-a-daisical method of part-singing. To conclude, we once more find Dr. Gauntlett “in evidence” with regard to the organ in St. George’s Hall. The opening of that building with the Grand Musical Festival—so long talked of—cannot now be very far distant; though it has been retarded, we learn from a recent discussion in the Municipal Council, by those banes of our public buildings—change of plans—want of harmony among the committee—and Dr. Reid’s operations.

We may announce Mr. Allcroft’s monster concert as having taken place:—the second of Madame Dulcken’s chamber *soirées*:—and the *début* of Miss Anne Romer, at the *Princess’s Theatre*, with fair success. More of this last, perhaps, in a future number. We observe with pleasure, that the *Society of British Musicians* is about to give a grand concert in aid of the Irish subscription.—Mr. Webster, stage manager of the Haymarket Theatre, has been nomi-

the text of this “dancing school opera,” ‘*Dido*,’ having been written by the Psalmist Nahum Tate, for one Mr. *Julius* Priest, a dancing master, to be sung “by his young ladies,” in its very platitudinous and unmusical structure, a reward to the genius of the Chapel-Royal boy of nineteen; who could give so much pathos and contrast to words so utterly worthless. What an absurd arrangement of syllables, for instance, is there in such a line as this—  
And let forsaken Dido die!

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nated to the Professorship of Elocution at the Royal Academy of Music.—Mr. Wallace's second opera is to be given on Monday next, at Drury Lane. Here, by the way, may be noted a word in recognition of one of Mr. Wallace's countrymen.—Mr. Duggan: some of whose incidental stage music, given but badly at the Princess's Theatre, has promise enough to qualify its writer for a hearing under more favourable circumstances.

As one of the first meetings of the kind in such a locality, we mention the concert which was held last week in the Greenwich Railway Station Room. It would be singular, though not unnatural, should new forms of other arts besides Architecture be struck out by the spell of steam conveyance.

An odd chapter in the social history of Music might be devoted to the Censor's proceedings. At Vienna, he would be found permitting Liszt to play, but not to publish, his adaptation of the 'Rakoczy March,' a Hungarian tune of the most provocative republicanism:—and since the year came in, prohibiting the entrance of Mdlle. Fehring into the country on the plea of her having embraced Neo-Catholicism (very like, this, to a page of George Sand's 'Consuelo'). At Naples, we might record him as having paternally recommended Lablache to act the hero of 'Guglielmo Tell' in a style a little less *sforzato* and exciting—"for his own health's sake." An American paper tells us that the proprietors of a Concert Hall in Penn's City of Philadelphia have been admonishing those irregular young persons, the Hutchinson Family, neither to sing any anti-slavery ditties there nor to allow coloured persons entrance!—and, on the refusal of "the old-fashioned singers from the Old Granite State" either to stint their song or to pick and choose their audience—have refused them the use of the room! It is grievous to observe that, in this matter, our brethren across the Atlantic are more peremptory than the oldest governments in the Old World! If such be the rule, not the exception, with regard to popular exhibitions so defensible in point of moral tendency,—if to newspaper venality in that country [*Ath.* No. 1000] despotic ordinance is to be joined, they are beginning at the decayed end of affairs, with a vengeance—and destroying their country's soil, so that no Art deserving the name can spring therefrom.

At the second Concert of the *Paris Conservatoire*, the great feature is said to have been the violoncello playing of M. Servais; which, by universal European report, now places him at the head of professors of his instrument. His Concerto, however, was unfavourably received.—In the *feuilleton* of the *Journal des Débats*, making honourable mention of the artist, M. Berlioz also gives a discouraging account of the present state of music in Paris:—not merely confirming the remarks of our correspondent [*Athen.* No. 995], but in argument so coincident with observations which we have from time to time offered, that it may be dwelt upon for a moment in support and illustration of sound principles. It is well known that the benefit concerts in Paris have been largely destroyed (as here) by the short-sighted extravagance of their givers—by the amount of gratuitous service elsewhere exacted from artists—by the impossibility of presenting a sufficient variety of good music with proper respect,—and by certain relations between the musician and the journalist better to be understood than expressed in the article cited. But the clever symphonist roundly assures us that, owing, in part, to the limited research of those who preside over the concerts of the *Conservatoire*, Paris is falling behind other capitals in its classical knowledge:—that the great instrumentalists and instrumental composers are beginning to avoid, rather than to seek it; while the decadence of its Opera, owing to systematic mismanagement, is alienating all dramatic musicians, and driving first-class artists from the stage. Need we preach, from this, how the same causes will, with a mathematical certainty, produce the same effects "from China to Peru"?—and cite the strictures of M. Berlioz in corroboration of our own past remonstrances? Happily not. Let us rather point out to Paris what has been done here, in the way of revivification—to our Philharmonic Society "rising from its ashes"—to our Opera management compelled "to re-consider its ways,"—by no angry Government menacing the withdrawal of its *subvention*, but by the

strong plain sense of the public. There is always hope for the honest: and, in the end, the game is theirs, however long protracted be the struggle.

A society for the efficient performance of classical chamber music has just been established by MM. Hallé, Alard, Armingaud, and Franchomme.—The 'Christopher Columb' of M. David is shortly coming to judgment:—as also is M. Lacombe's dramatic symphony, 'Manfred.'—The Misses Pyne have been singing in the French metropolis, with the success which their pleasant voices and excellent method deserve.

The failure of 'Robert le Bruce' appears to be decided past doubt. M. Duprez is about to leave the *Académie* for four months. So is Madame Rossi-Caccia—and not to return.—Signor Anconi has been trying his fortune in the ungracious part of *Brogny* in 'La Juive,' without success.—Mdlle. Carlotta Grisi is absent *en congé*. A more desolate "pasture of affairs" (as Win. Jenkins hath it) is not to be imagined.

Mdlle. Rachel has recently appeared in the tragedy of 'Le Vieux de la Montagne,' written by M. Latour de Saint-Ybars:—and, as in the case of his 'Virginie' [*Athen.* No. 979] she seems not so much to have *succed* as to have *made* the piece. This, on the concurrent testimony of three *feuilletonistes*, more or less satisfied with her acting.—M. Scribe has been contributing a new two-act comedy to the *Gymnase*, the turning point of which is said to be the marvels of mesmerism: M. Serret, a three-act comedy, 'En Province,' to the *Odeon*. The latter house, by the way, is about to change its manager almost immediately—having been undertaken by M. Vizenini.

M. Alexandre Dumas might have some fairy power for the performance of tasks—so vast is the number, so various the nature, of his public performances! One week he is to be heard of in court, pleading the forty volumes published by him in 1846—and the Montpensier marriage—in excuse for not having fulfilled a contract for certain romances *en feuilleton*. The other day, again, he was abiding a trial in which the plaintiff was a Marquis de Saint Luc; who, offended by the evil treatment which one of his ancestors had met with in a historical romance by our fertile author "yelept" "La Dame de Monsoreau," applied for "an injunction" or damages. The verdict of the court was ingenious and flattering:—it being decreed that in the next edition of the novel the offensive name should be changed! When we last heard from Paris, the town was on tiptoe for the opening of M. Dumas' new theatre—the proceedings with respect to which were embarrassed, it was said, by certain monetary difficulties. On the whole, it may be questioned whether the annals of literature contain any story analogous to the life and works of the author of 'Monte Christo.'

#### MISCELLANEA

*Paris Academy of Sciences.*—Feb. 1.—M. Babinet, in his own name and that of MM. Poncelet and Séguier, read a paper recently presented by M. Van Hecke, of Brussels, on a new system of aerial locomotion. M. Van Hecke formally renounces the idea of seeking for a *point d'appui* in the air to navigate against the wind. His system consists, like that of Meusnier, in seeking, at different heights, currents favourable to the direction which he may wish to take. Meusnier thought he should be able to effect this by compressing or dilating the air in his balloon. M. Van Hecke has found a more simple means of ascending and descending without loss of ballast or gas. He has invented an apparatus analogous to wings, and which he has placed under the eyes of the committee. With this he has an ascending or descending force equal to from 2 to 3 kilogrammes; but with four of these motive powers applied to his car he would have a force of from 10 to 12 kilogrammes,—and with a large apparatus he might reach 100. The report of the committee is favourable to the principle of the discovery.—Several communications were made relative to the new system of operating under the influence of the vapours of sulphuric ether. Some of the patients lost all sensibility to pain, without at the same time losing any of their faculties. They saw, heard, and talked as if they had been in a normal state; and one or two of them actually made incisions in their own bodies, which they declared caused them no pain. In some cases,

however, the administration of the ether was followed by convulsions and furious delirium. M. Magendie, and some other members of the Academy, in admitting the discovery to be an important one, recommended that great care should be used in the administration of the ether; and mentioned some operations in which the insensibility to pain was not to be desired, in consequence of the peculiar effect on the muscular system.

*The Morality of a Gaming Licence.*—"Non olet!" A striking application of this well-known phrase suggested by certain doings of the present owner of Homburg, recorded in the foreign journals. That burlesque, as all the travelling world knows, was last year the head-quarters of gambling;—the German princes (with the exception of Him of Anhalt Cöthen, who has licensed a "Hell" at the Railway Station), having shown themselves honourably disposed to elbow the roulette-table and dice-box out of their domains. By way of compromise, the new Landgrave who has just inherited Homburg has raised the rent of the French speculators who have kept open the *Casino* there to the following tune. They are to pay 62,000 francs a-year for the privilege, &c., in lieu of 26,000. They are to build a Theatre at their own expense and a Hospital for one hundred and fifty patients—which they are to maintain; and they are to contribute annually 104,000 francs to the beautification of the town. These startling conditions have been accepted, we are told. *Quære*, does the acceptance throw more light on the certain profits of a gaming establishment—or on the sliding scale by which the morality of a German High Transparency is adjusted?

*Water Supply of Rome and London.*—The probable supply to the 1,000,000 inhabitants of which Rome could at one time boast, amounted to 50,000 cubic feet;—being equal to about 50 cubic feet for each individual. This is probably 20 times the quantity which London now receives for each of its inhabitants—a fact which goes far to justify the application of the disgraceful term "batheless" to this the largest, most opulent, and most powerful city in the world. How miserably insignificant do our water-works appear, and how trifling the supply they furnish to this mighty city of more than 2,000,000, when contrasted with the immense flood of pure water poured into old Rome by her gigantic aqueducts! And how discreditable the difference between the two capitals, when we reflect on the far superior resources which modern science has placed at her command,—and on the well-known fact, that, through the happy constitution of the strata on which London stands, she has at her command,—requiring, as it were, but the smiting of the rock to make them gush forth,—boundless supplies of the purest possible water.—*Mechanics' Magazine.*

*New System for Propelling Vessels.*—Extract of a letter from Boulogne:—"A considerable degree of interest has been excited here by certain experiments made upon an entirely new system for propelling vessels; which, if capable of being carried out upon a large principle, must not only supersede paddle-wheels, but also the Archimedean screw. It has long been considered a matter of impossibility that the principle of the paddle-wheel could be rendered of any useful effect when totally submerged. The present invention has demonstrated to a certainty that such a disadvantage can be overcome. The experiments were effected by hand labour; the motive force being fitted into the stern of a pilot boat.—The principle is based on the well-known properties of the parabola as respects light, and the same properties are proved to be true as respects hydrostatics. The blades are sections of a parabola; and are so constructed as to impinge on the concave surface, whereby the water is grasped and compressed to the centre of the axis, and thrown off in a direct line with the plane of the vessel's course,—thereby rendering the propulsion superior in efficiency to the common paddle-wheel, being uniform and continuous without drawback in respect of back-water. Another advantage exists in the area of surface as compared with the screw; as less than one-half of parabolic areas will work more efficiently with the same power."—*Herald.*

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